THE OFFICIAL

THE MAGAZINE OF TIME AND SPACE

DOCTOR WHO MAGAZINE

№ 85
FEB
60p

MORE COLOUR PAGES

THE NEW SEASON

AFTER 20 YEARS OF TRAVEL THROUGH TIME AND SPACE THE DOCTOR RETURNS TO YOUR SCREENS IN

WARRIORS OF THE DEEP

WE INTERVIEW

LOUISE JAMESON

ALIAS LEELA

PLUS LOTS MORE!

BONUS! GIANT PULL-OUT FULL COLOUR POSTER BY DOCTOR WHO ARTIST ANDREW SKILLETER

Above: ***Four of*** The Five Doctors. ***Left to right, Richard Hurndall recreating the look of the first Doctor as portrayed by the late William Hartnell; Peter Davison, the Doctor's current reincarnation; Jon Pertwee as the 'dandy' Doctor, and Patrick Troughton who is the shortest Doctor to date.***

Below: ***The Doctor, accompanied by Tegan and the mysterious Turlough in*** Warriors of the Deep.

February 1984 issue
Number 85

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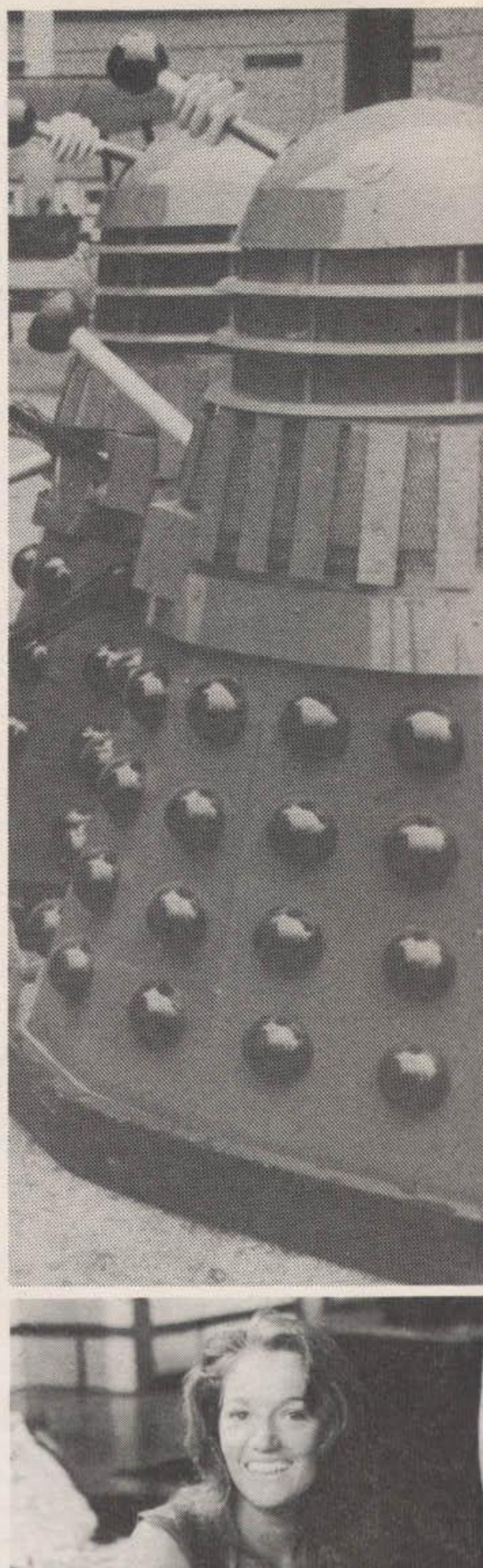


DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
Queensway,
London W2 4SA.

TOO MANY DOCTORS?

After the screening of the 20th Anniversary Special the ***Doctor Who Magazine*** *office was inundated with letters about the show. Here is a varied selection of reader's praise, criticism and comments on* The Five Doctors.

I have just watched *The Five Doctors* and am thoroughly disappointed! (Not with the acting, which I thought was superb, especially Richard Hurndall) I'm sure Terrance Dicks could have written a better story. I though the storyline was very weak!

Andy Smith,
Abingdon,
Oxon.

. . . It was a pleasure to watch from start to end.

Peter Davison, Mark Strickson and Janet Fielding were excellent as always. Richard Hurndall was good as the first Doctor and I was delighted to see Patrick Troughton (my favourite Doctor) and Jon Pertwee back.

I was sorry Tom Baker could not take full part in the story, but the clips from *Shada* were well edited into *The Five Doctors.*

Onto the monsters; Dalek fans who have been waiting for twenty years to get a good look at the inside of a Dalek should have been satisfied. The Cybermen were terrific and seemed even more ruthless than they were in *Earthshock.*

The special effects were marvellous and the Dalek's laser gun was great. The Raston Robot was excellent and I felt genuinely sorry for the Cybermen who were decapitated, etc.

Steven Coates,
Sheffield.

. . . It was great, although there were some disappointments.

The action took place too quickly. The Daleks were on for about a minute, about the same as Tom Baker.

The programme seemed to have been rushed. 1½ hours was just not enough. It would have been better divided up into four separate episodes, and leaving us with the "How will he get out of that?" situation.

There were a few pathetic bits, eg, Sarah-Jane falling down the hill and Susan Foreman falling over.

If the show had a little more time spent on it I believe it would have been much better. And if whenever *The Six Doctors* is made I hope that one of the Doctors will not get trapped in a vortex, matrix, or any other excuse.

Dino Vescera,
St. James,
Northampton.

. . . I must congratulate Richard Hurndall on his portrayal of William Hartnell . . . Patrick Troughton was impeccable, and even my sister who can't stand the show laughed when he pushed Jon Pertwee and Richard Hurndall out of the way to examine the writing. Jon Pertwee was as dandy as ever. Shame about Tom Baker but the *Shada* clip fitted in well. Peter Davison gave his finest performance yet . . .

Wendy Walton,
Grantham,
Lincs.

. . . What a pity the production was marred by some serious continuity problems. Now, I can accept Susan knowing of the Cybermen when we have not seen her encounter them – after all, in *The Tenth Planet* the First Doctor did know rather a lot about Mondas. What I do find hard to swallow is the Second Doctor's knowing that Zoe and Jamie were not as they seemed because their memories had been wiped of their time spent travelling in the TARDIS. Fair enough – they shouldn't have known who the Brigadier was, and giving Terrance Dicks the benefit of the doubt, the Doctor never explicitly said that they shouldn't be able to recognise *him.* That still leaves the problem of where in his time stream the Second Doctor was lifted. After *The Invasion,* as Cybermen were discussed by the Brigadier and the Second Doctor, but before *The War Games,* as it was at the end of that story the Doctor was deprived if his free use of the TARDIS, exiled to Earth, and changed into Jon Pertwee.

It was also at the end of *The War Games* that Jamie and Zoe were returned to their own time streams with memories wiped. A basic discrepancy here – yes, I *know* the Doctor can travel in time, and even cross his own time steam on rare occasions – but the changing of his past is breaking the "Blinovitch Limitation" in an unprecedented manner!

Dave Whiley,
Thornsbury,
Avon.

. . . I didn't know the BBC had it in them to produce such a fantastic programme. The Raston Warrior Robot was a brilliant example of a *Doctor Who* alien. The way it moved was superb, it really looked like an alien and not some old costume. Surely we'll see another story with these great warriors.

Elizabeth Sladen did a great job as Sarah-Jane, and as for Richard Hurndall he was spectacular. In your preview you said "Richard gives his all for the programme", and he certainly did.

Glenn Davidson,
Hightown,
West Yorkshire.

. . . The main problem, as I saw it, was that the plot seemed very contrived. Fair enough, I suppose any story designed to bring together four of the Doctors, as many of the ex-companions as possible and a few of the more popular villains as well as account for the absence of the Doctor's fourth incarnation is going to appear a little artificial, but did it have to so obvious? It seemed a little too convenient that there were three entrances to the Tower of Rassilon, and I suspect that had Tom Baker been able to appear in the Special there would have been four. The way in which the old companions were brought in was haphazard; surely, for instance, Jo Grant played a more prominent part in the memory of the Third Doctor than either Liz Shaw or Mike Yates.

The entire story moved far too slowly and lacked pacing, which only served to accentuate its faults. A lot of the plot's potential wasn't fully used; we were told that the Death Zone was used like an arena, and that the Time Scoop was used to fetch all sorts of alien combatants, and we were told that gaining entrance to Rassilon's tomb were dangerous. With that premise the

story could have been a highly enjoyable adventure, with a lot of the Doctor's old foes, like Daleks, Cybermen, Sontarans and Ice Warriors, perhaps a couple of one-off or new adversaries, the Master and the various Doctors all trying to reach the tomb before their opponents. Instead, we were shown a slow moving story with the Master, a few easily defeated Cybermen, a token Dalek (with no purpose in the plot, its presence and that of the pseudo-Skaro city interior unexplained) and a Yeti's claw (a hostile Yeti and yet there was no mention of the Great Intelligence!), in which entry into the tomb was far easier than we had been told to expect.

Seabn O'Connor,
Arnold,
Nottingham.

. . . the special effects were the best I've ever seen on *Doctor Who,* especially when the Raston Robot destroyed the Cybermen which I thought was very convincing. The destruction of the Dalek was well done too, with the actual creature inside visibly dying.

Richard Hurndall's portrayal of the First Doctor was very good indeed and in my mind he stole the show. Some of the dialogue between the Doctors was truly classic and it was good to hear Jon Pertwee say, "Reverse the polarity of the neutron flow" again. The Tom Baker parts were well edited in and it was an unexpected bonus to have William Hartnell opening the show.

John R. Taylor,
Chilbolton,
Hampshire.

. . . I am very disappointed that Tom Baker (in my opinion the best Doctor) only had a two minute slot in the entire programme. Also, when you first see him, near the start of the programme, he is wearing his red waistcoat and white shirt, and then, near the end of the programme, we see him running towards the TARDIS in his brown tweed suit and long multi-coloured scarf. How can this be?

Stephen Rose,
Rowley Regis,
West Midlands.

. . . a truly magnificent programme. Terrance Dicks wrote an enjoyable script which was helped by his background knowledge of the programme, and Richard Hurndall played the first Doctor admirably . . .

Dominic Luke,
Daventry,
Northants.

. . . brilliant, a true classic. Richard Hurndall gave a superb performance.

Philip Gascoine,
London.

At last we've seen inside a Dalek! Was it worth all the fuss? . . .

. . . The Raston Robot was effective when it was used to massacre the Cybermen, but looked a bit silly at first, leaping up and disappearing . . .

It was, despite the inconsistencies, a very good story.

Alan McKee,
Shetland.

. . . an improvement on the more recent stories we have had. If the Beeb can still produce *Doctor Who* stories to this standard, then why doesn't it do this all the time? Congrats, anyway, to the BBC, this was a real throwback to the old Pertwee/Baker years. The best part, I think, was the scene with the Cybermen being destroyed by the Raston. The scenes were well shot, and the suspense was brilliant. The outdoor settings were perfect, and the slate quarry was an excellent choice. The climax with Rassilon was not as good as the earlier stages though. The story is destined to go down as a classic, but it does undermine the image of Rassilon slightly.

Robin Martin,
Selly Oak,
Birmingham.

. . . Nice to see the Yeti again, even though there was only one of them. The Doc's way of getting rid of him was most effective, using a firework. That whole sequence, in fact, with the Doctor emptying his pockets, was hilarious, and I think the show has been lacking in humour like that for too long. Nice also to see the Dalek and the Cybermen. The death of the Dalek was very effective – and seeing the mutated being inside the casing after all these years filled me with joy. The tentacles were magnificent, and I look forward to seeing them in the forthcoming Dalek story . . .

The show was also made more believable, I thought, by having all four Doctors together in the last scene, instead of, as in *The Three Doctors,* throughout the programme.

Nicholas Capey,
Wilmslow,
Cheshire.

. . . I think Terrance Dicks wrote a very enjoyable story which gave each Doctor a chance to do something.

The *Shada* scenes were well edited in and seemed almost written for the Special.

. . . With all the publicity before the programme on past companions I was looking forward to companions such as Jamie and Zoe but was disappointed in the small roles they were given along with Liz Shaw and Captain Yates.

The Cybermen, although playing a large part, seemed very slow in reacting to the Raston Robot.

I found Borusa very out of character, as in earlier stories he never seemed anything like what appeared in this story.

Lastly I was disappointed in Rassilon. The character was good but I would have preferred Richard Matthews to have been made up to look like your comic strip version.

Miles Browning,
East Chelborough,
Dorset.

. . . The production was a chance thrown away. The plot weak, the returning guests poorly used.

. . . apart from the plot/script, full marks to the actors who portrayed the Doctor, old and new, (Tom Baker's absence was sadly obvious) and awards, surely, to the most excellent set designs and production values. These kept the programme on this side of Pantomime!

Richard Breadbent,
Walton-le-Dale,
Lancs.

SATISFIED?

This letter is pretty straightforward. None of those half-funny sarcastic remarks you usually get in the Letters; just a straightforward suggestion, or maybe suggestions. Anyway, this is them: why don't you bring back a supporting comic strip and maybe the return of Abslom Daak? Why don't you get an interview with someone like Louise Jameson? Why is my money suddenly disappearing? And why don't you have more posters in the mag?

Quentin S. Crisp,
Ilfracombe,
N. Devon.

This reply is also pretty straightforward, Quentin. We hope you like the more colourful than ever ***Doctor Who Magazine,*** featuring the return of the poster, and also for "an interview with someone like Louise Jameson" turn to page 36 of this issue.

Sorry we can't help you with your finances!

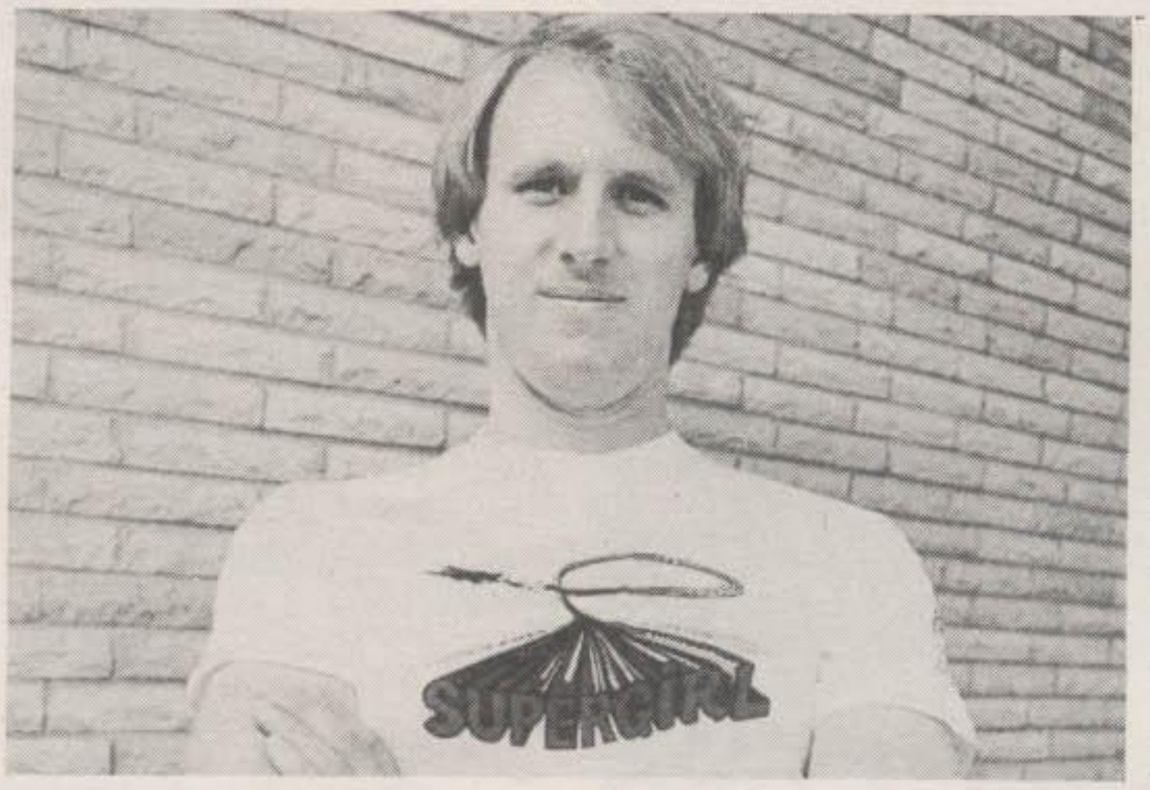
GALLIFREY GUARDIAN

SEASON 21

As reported a couple of issues ago, the sixth and final Peter Davison story is entitled *The Caves of Androzani,* a four-parter written by Robert Holmes who returns to the world of *Doctor Who* after a lamentable absence of nearly five years, when he penned the penultimate story of the Key To Time season, *The Power of Kroll.* The director of story 6S is Graeme Harper, a newcomer to *Doctor Who,* although keen credit watchers will have seen his name, like so many of *Doctor Who's* production team over the years, attached to the BBC serial *Angels.* For this story, the filming of which took place last November in Dorset, Peter Davison and Nicola Bryant are joined by Christopher Gable as Sherez Jek and Davison's *Sink or Swim* co-star Robert Glenister as Salateen.

The final story of the season, another four-parter, introduces Colin Baker as the sixth Doctor. *The Twin Dilemma* has been written by another newcomer to *Doctor Who,* Anthony Steven. Anthony's contributions to BBC drama over the last fifteen years are impressive to say the least. For instance he adapted the Dumas classics *The Three Musketeers* and *The Man In The Iron Mask,* he has also penned odd instalments of *Dr Finlay's Case-book* and (not surprisingly) *All Creatures Great and Small.* He also adapted Sir Walter Scott's *The Talisman* (for ex-*Who* producer Barry Letts) and had a lot of success with his version of *Fanny By Gaslight* a year or two back. And the director for the story is the prolific Peter Moffatt whose most recent success has been the anniversary *Five Doctors* tale.

These final stories should reach your screens around March/April.



QUOTE OF THE MONTH

Yes, they're back: some of the more memorable quotes from the series for you to guess where they come from. Whilst you are trying to trace this month's, why not send us your favourite? Each month we'll print one and the person who sends it in will win a prize. A cheap prize. In fact, a really cheap prize. Meanwhile, this month's quote is:

"Deactivating a generator loop without the correct key is like repairing a watch with a hammer and chisel. One false move and you'll never know the time again."

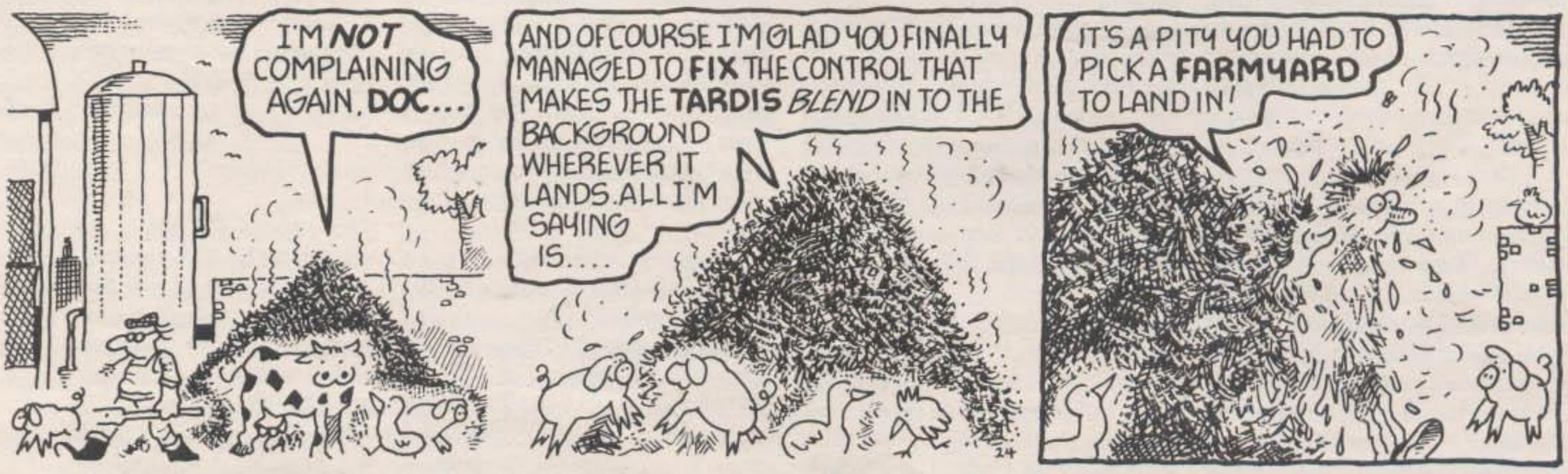
OFF TARGET

Rather unfortunately for those who are unable *not* to read the Target novelisations of stories, the book of *The Five Doctors* hit the shops just over two weeks *before* the television story was broadcast. Despite that the book is a very attractive buy (especially in its hardback form – despite the £5.95 price tag), with its glinting silver cover and unusual style of illustration. Written by original screenplay author Terrance Dicks, it looks set to be one of the series bestsellers for a very long time.

COVER UP

Ironic isn't it? It has taken 10 years (well, nine years and four weeks, for purists) for the *Radio Times* to get around to doing another cover feature on *Doctor Who* and what happens? A dispute at the printers loses the BBC nearly a million copies — making the magazine unavailable in Greater London, Wales and some south-eastern regions. What's the betting that the newsagents in the North of Britain were doing a roaring trade as friends, great Aunts and long-lost cousins suddenly started procuring extra copies for the unfortunate southern relatives. The Post Office probably did quite well out of it also. Still for those lucky enough to have a copy, the feature by Ian Levine was jolly enough, liberally laced with interesting photographs and Andrew Skilliter's black and white artwork. On the whole, as with the *Radio Times 20th Anniversary Special,* one feels that the publishers pulled out all the stops to make it successful. Nice one folks, but let's not leave it until the 30th anniversary for the next one.

DOCTOR WHO? by Tim Quinn & Dicky Howett


I'M NOT COMPLAINING AGAIN, DOC...
AND OF COURSE I'M GLAD YOU FINALLY MANAGED TO FIX THE CONTROL THAT MAKES THE TARDIS BLEND IN TO THE BACKGROUND WHEREVER IT LANDS. ALL I'M SAYING IS....
IT'S A PITY YOU HAD TO PICK A FARMYARD TO LAND IN!

SKYWATCH-7

THERE IT IS, CAPT. HAWKS. COULD BE A METEORITE!
H'MM HOW HIGH IS IT?
DIFFICULT TO SAY. A MILE OR TWO. LOOKS LIKE IT'S IN FREE FALL, THOUGH. AND HEADED THIS WAY!
BLAST! WE'VE LOST IT
PERHAPS IT BROKE UP...
MAYBE! I'LL HAVE TO REPORT IT...
UNIT SKYWATCH 7 TO UNIT COMMAND. UNIT SKYWATCH 7 TO UNIT COMMAND. COME IN PLEASE...
TAKE OVER, TOBEY. IT'S NEARLY YOUR WATCH ANYWAY. I WANT TO SEE IF I CAN SPOT WHERE THE METEORITE LANDED.
SSSKRAAAWK!
KEEP AN EYE ON THE SCREEN, DOC! I'M GOIN' TO MAKE SOME TEA.
UNIT SKYWATCH 7 TO UNIT COMMAND. COME IN PLEASE!
CLIK!
THAT'S STRANGE! ALL I'M GETTING IS STATIC ON THE RADIO.
'ERE WE GO! TEA UP. LT. CAMPBELL NOT BACK YET, SIR?
NOT YET. AND I THINK THE RADIO'S OUT...
NO SIGN OF THAT METEORITE, DOCTOR?
NO, TOBEY. QUIET AS THE GRAVE...
NOW THAT'S A CHEERY THOUGHT...

SCRIPT: MAXWELL STOCKBRIDGE / ART: MICK AUSTIN

GOOD HEAVENS!
BLIMEY!
JOHN! ARE YOU ALL RIGHT?
I'M FINE. IT'S JUST A LITTLE COLD OUTSIDE. NO SIGN OF THE METEORITE.
I THINK SOME REST WOULD DO YOU GOOD, JOHN. IT'S ABOUT TIME WE TURNED IN, ANYHOW.
WAKE ME IF YOU SEE ANY-THING UNUSUAL, TOBEY. I'LL TAKE OVER AT FOUR!
RUSSSTLE!
CLICK!
GASP!
CRAK!
UUNGHH!
THWACK!
THWACK!

WHAT THE BLAZES IS GOING ON?

COULD YOU ASK TOBEY TO TRY TO KEEP THE NOISE DOWN, HAWKS? I'M TRYING TO GET SOME SLEEP!

SHUT UP, LEDERER. SOMETHING'S WRONG. CAMPBELL ISN'T IN HIS ROOM

GOOD HEAVENS!

NO LIGHTS!

CLIK!

CRASH!

CRASH!

JOHN!

OWWW!

LOOK OUT!

BLASTED MANIAC!

HE CAN'T GO FAR DRESSED LIKE THAT!

cont'd on page 31

THE KROTONS

EPISODE ONE

On the planet of the Gonds, the people live in an ancient underground city which is enclosed by a huge machine. This is the abode of the Krotons: masters of and demi-gods to the Gonds. Every month a ritual ceremony is enacted whereby the two most intelligent Gonds are selected to become "the companions" of the Krotons. This entails a great deal of pomp and circumstance which culminates in the two being allowed access to the Kroton machine, after which nothing is ever heard from them again. The Krotons remain hidden from their subjects. The Gonds firmly believe it is a great honour to be chosen as "companions". Most never even think to question this apparently strange state of affairs.

This month, however, someone does. The chosen two this time are a young man named Abu and a girl, Vana. However, another Gond named Thara, who is in love with the latter, is horrified at the prospect of losing her for ever to the Krotons. The Gond leader, Selris, tries to appease him and speaks of the nobility bestowed upon those selected. The heavy metal doors slide open and Abu proudly enters the lair of the masters.

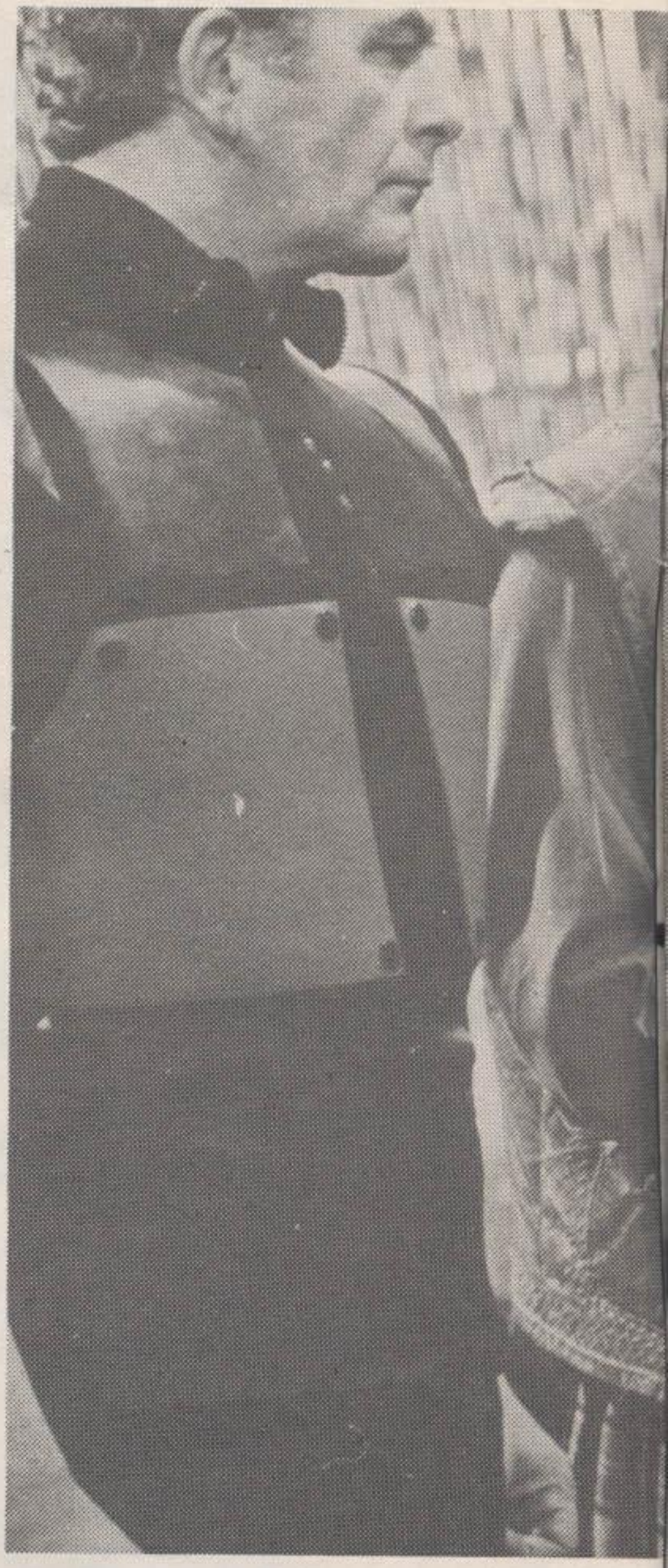
The TARDIS materialises on the slopes of the mica mountain rearing above the city. Leaving the ship Jamie and Zoe turn their noses up at the powerful smell of rotten eggs present in the air and prepare to follow the Doctor who is already tripping happily off towards the signs of civilisation. However, as they approach the half-submerged Kroton machine they see Abu standing in an archway – clearly very unwell – and then cut down by a murderous weapon built into the door.

Disturbed by this, the Doctor leads his friends down into the city of the Gonds (via another entrance) just as Vana enters the machine. Immediately the Doctor adds his protests to those of the distraught Thara and is astonished when Selris adamantly vouches for her safety, adding that none may rescue her from outside because of the lethal radiation in the atmosphere. Selris goes on to tell them how 'silver men from the stars' – the Krotons – came and built their house among the Gonds many thousands of years ago. The Gonds attacked them but the 'silver men' caused a poison rain to fall which killed most of the people and turned the ground to wasteland. Now, for their own survival, the Gonds must live within their city and serve the Krotons.

Dismissing this explanation as rubbish, the Doctor rushes off, with Jamie, Zoe and Thara, to rescue Vana. Although she is weakened severely by what has happened to her in the machine, Vana is saved from the lethal trap in the outer door by the Doctor's timely positioning of an umbrella which takes the brunt of the dispersion vapour. The party returns to the city and the Doctor confides his puzzlement as to why the Gonds are relatively sophisticated in some sciences and yet very backward in other areas of technology. Thus he learns of the teaching machines: devices left by the Krotons in the learning halls which educate the Gonds, providing all of their culture and knowledge. Self-perpetuating slavery is the Doctor's theory.

Later Beta enters and informs Selris that his son, Thara, is leading an attack on the learning halls in revenge for Vana's present comatose condition. He is supported by all the young student 'hot-heads' who are armed with axes and maces – Gond weaponry. Realising this will be no good against the technology of the Krotons, the Doctor races to avert catastrophe. He is only just

►



Left: *Zoe (Wendy Padbury) at one of the Kroton Teaching Machines.* Above: *The three time travellers with Selris (James Copeland) and the unconscious Vana (Madeline Mills).* Following page: *The Doctor tries to awaken Vana.*

in time. A scanning device mounted on a metal tendril has emerged from the doors and when the Doctor enters it focuses on him. Zoe recognises a smaller version of the disperser fitted to the arm.

EPISODE TWO

A hapless Gond gets in the way of the weapon as it fires at the Doctor and then shuts down; obviously programmed only to kill the evident leader. Thara and the Gonds are frightened and angry now they have seen the evil of the Krotons, but they agree to leave the halls on the Doctor's counsel. He promises to conduct a few investigations of his own and, a few hours later, he, Zoe and Selris re-enter the halls alone. While Zoe tests the teaching machines, the Doctor locates a trapdoor in the floor revealing a passage underneath the machine. The foundations would appear to be crystalline in structure which leads the Doctor to suspect the entire machine might

have been grown; just as some crystals have the same structures are viruses.

Up above, Zoe has been scoring a considerable success with the teaching machines. Her test results are far higher than those attained by even the brightest of the Gonds. The console screen has a slight effect on Zoe, conditioning her to like the Krotons. For their part, the Krotons are certainly impressed by Zoe and they send a cable message to say she has been chosen as the next companion – effective from now. The Doctor decides he had better accompany her. After all, what better way to learn more about the mysterious Krotons than to go inside their machine? He takes the test and although he makes a mess of it at first, he eventually achieves a higher result than Zoe. Pleased with himself, the Doctor stands on the threshold with Zoe as the doors open. The two disappear inside just as Jamie rushes into the hall.

Inside the machine all is quiet. A series of projected symbols invite the Doctor and Zoe to be seated, but as soon as they are, both are seized by a force field and a bright beam of light tries to drain their mental energies. The simple stratagem of a mirror foils this assault but enough energy has been drained to cause a curious effect within a tank of crystal slurry. The slurry is bonding together to form the shapes of giant, robot-like figures: the Krotons.

All is now clear to the Doctor. The machine – termed the Dynatrope – feeds on mental power to grow and give eternal life to the Krotons. Until now the Gonds' mentality had proved insufficient to give the Krotons their physical forms. Now, thanks to Zoe and the Doctor, the creatures are active once more.

The twosome decide to beat a hasty retreat and they head for the outer hatchway. A Kroton is about to destroy them with the dispersion unit when the leader halts him. It has recognised the two as 'high-brains' and orders that they be pursued and captured instead. Their minds will provide the required energy to power the Dynatrope's space travelling ability.

Outside, Jamie has grown impatient at the non-return of his friends and he manages to force open the doors. Once inside, though, he is quickly captured and brought to the control deck. A Kroton probes his mind and discovers Jamie's basic backwardness. As he has no servable talents the monsters prepare to disperse him.

EPISODE THREE

The leader saves Jamie's life and probing his mind further, it divines that the Doctor is a space traveller. On their scanner screen they watch as Zoe and the Doctor head for the TARDIS. In a bid to prevent them escaping the planet a Kroton is despatched to destroy the Time/Space vehicle and recapture the 'high-brains'. The power of the Dynatrope is channelled against the TARDIS and the ship vanishes. Watching from a distance Zoe is dumbstruck. The Doctor, more confident, points further up the mountain to where the craft has rematerialised. The automatic Hostile Action Displacement System (HADS) has operated and removed the vessel from any threat to its existence.

Meanwhile, the Gonds have not been idle. The Deputy Council leader, an ambitious glory-seeker named Eelek, has rallied the people behind him, deposed Selris, and now plans to attack the Krotons with their most powerful weapons: slings and fireballs. Thara and Beta (the Controller of Science) argue against the wisdom of this but Eelek is confident they can kill the Krotons by destroying the roots beneath the ►

city. He orders a complete evacuation.

Up on the mountainside the Doctor is contemplating a method of attack of his own. He is convinced that the Krotons are composed of tellurium, a substance which can be dissolved by sulphuric acid. He remarks to Zoe about the absence of Chemistry from the Gonds' knowledge of science. Filling his pockets with sulphur he and Zoe return to the city to seek out Beta. The Doctor becomes greatly alarmed when he hears of Eelek's plan: the city roots, over thousands of years, have grown very deep into the planet. If the crystalline structure is upset it could result in earthquakes strong enough to decimate the world. He reaches the underground passages just as the first tremors begin – the Dynatrope is going out of balance – and shouts a warning to the attackers. As they scrabble for safety part of the city crashes down around them.

EPISODE FOUR

The Krotons manage to stabilise the Dynatrope, though they have burnt up a lot of energy in doing so, and the leader fears that exhaust time may soon come again. Out in the learning hall survivors are licking their wounds and the Doctor is able to dissuade Eelek from further attacks on the foundations. Thara tells Zoe of Jamie's entry into the machine and, fearing for his safety, she and the Doctor go off to try and effect a rescue.

Shortly after, a Kroton emerges into the learning hall and tells the Gonds to have the 'high-brains' brought to them. If they do this then the Krotons will be able to leave the planet; if not, all Gonds will be dispersed. With the interests of himself and his people uppermost in his mind, Eelek agrees to trap the time travellers.

Zoe and the Doctor find Jamie attempting his own escape, while the Krotons are temporarily disorientated. The Doctor tells Jamie to seek out Beta and instruct him to make *bulk* quantities of sulphuric acid using sulphur and water. He and Zoe head back for the learning halls to speak with the Gonds, but find that allegiances have changed. They are taken prisoner and handed over to the Krotons. Eelek advises total evacuation but Beta, Selris, Vana and Thara elect to stay. They will try and steal aboard the Dynatrope, with some bottles of acid, to help their friends.

Inside, the Doctor and Zoe have been hooked up to the device which will drain their minds and provide the Krotons with enough power to lift off for space and resume their part in the interplanetary war from which they were shot down thousands of years ago. As the Dynatrope is brought up to full power, Beta throws a bottle of acid to the Doctor, who promptly tips it into the Krotons 'life tank'. The results are spectacular. The acid eats away the tank and releases thick choking fumes which, in turn, dissolve the Krotons. The menace is over.

Eelek is now out of favour with the Gonds, and Thara, by his hereditary right as Selris' son, takes over as Council leader. The Gonds at last are free to develop their own culture and science, and for the Doctor, Jamie and Zoe, the only task remaining is the long, hard climb up to the TARDIS, set high on a ledge by the HADS.

Making his first appearance in DR WHO, Philip Madoc portrayed the ambitious Eelek. The Gond rulers were portrayed by James Copeland who was Selris, and Gilbert Wynne playing his son and heir Thara. The Krotons themselves (supplied from a blueprint in a children's Design--a-Monster competition) had voices supplied by Patrick Tull and WHO-veteran Roy Skelton ●

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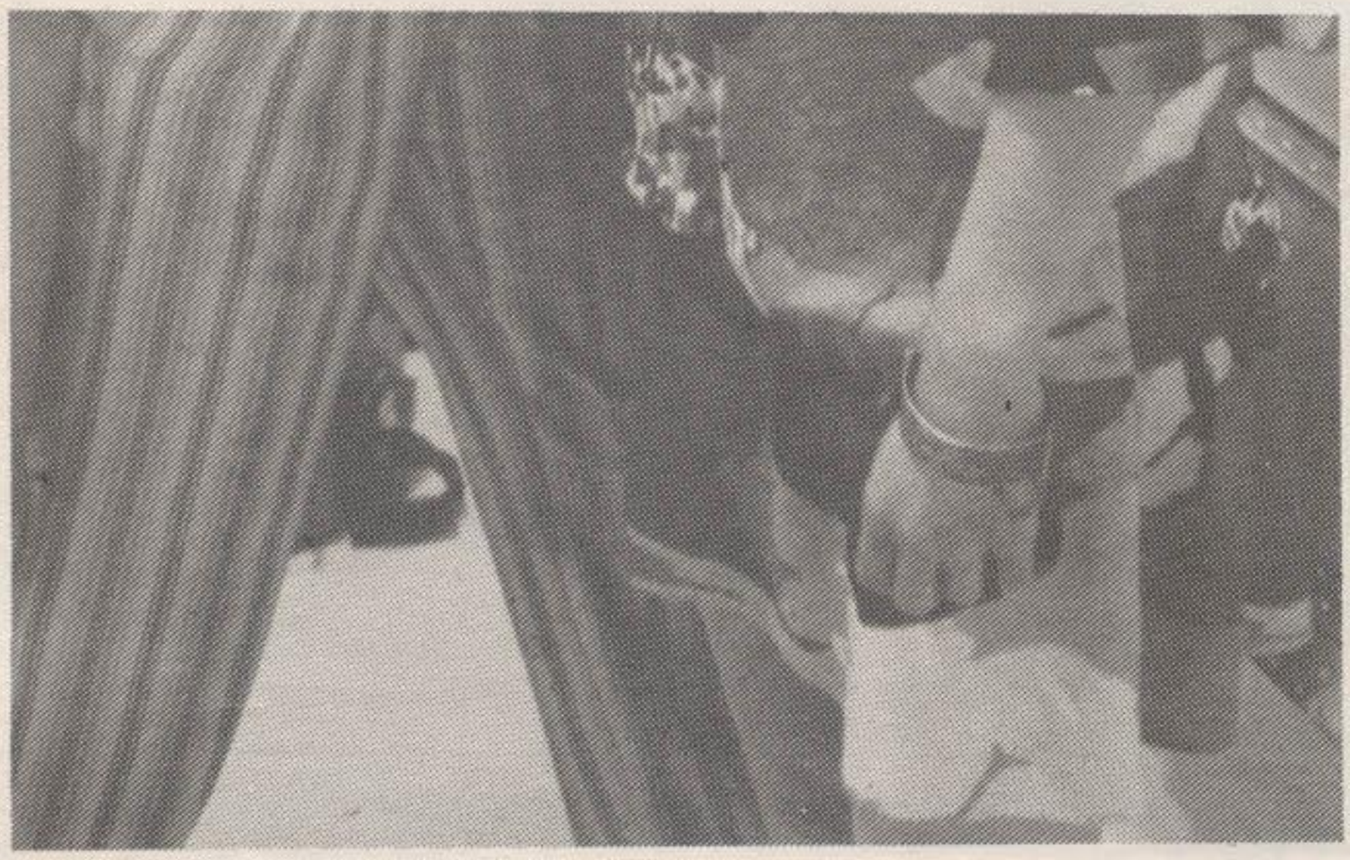
WARRIORS OF THE DEEP

preview



Left: *The Doctor (Peter Davison) with the ever fashion conscious Tegan (Janet Fielding).*
Right: *The emergence of the Sea Devils!*

Unless you have been wandering around with your eyes, ears and mouth closed over the last few years, it cannot have escaped your attention that man has the ability to destroy his planet at the press of a button. This ability is frowned upon even now — does man have the sense *not* to start hostilities against his fellow men or not? Unsurprisingly enough, the problem has not resolved itself when the action of this, the premier story of Season 21, takes place.

Earth in the recognisable future shows that men have made progression in some fields though — and a series of underwater bases exist which along with land and space-based installations maintain a doomsday balance of terror between the two opposing power blocs. Sea Base Four has within it the weaponry capabilities to be both offensive as well as defensive, and the people who command are still as paranoid and trigger-happy as they are now. It takes very little to start a war — and wherever you are there are those who actually desire war, either to prove their own superiority or because they firmly believe that mankind should be obliterated. To control this weaponry Sea Base Four has a Synch Console, operated by one special man whose skull contains implants that enable only him to press the button. Unfortunately, Lieutenant Michaels, the Synch Operator has been electrocuted and a young, unwilling student has to take his place. The student, Maddox, isn't very keen on the job and believes that Michaels' death was somewhat below board. When an unidentified object comes dangerously close to the base, Maddox realises he may have to fire the missiles.

When the Doctor, Turlough and Tegan arrive on the base, the crew are on full alert, the mysterious object appears to have destroyed a probe and the commander of the base needs some answers. When Turlough enthusiastically operates an elevator without using the proper security codes, the chase is on for what the base personnel believe are the enemy. Long time viewers of *Doctor Who* will know of course that the Doctor and his companions are not the root of the evil and that amongst the base's personnel a couple of traitors are at work, using the confused Maddox as their lever to start a war. But if the humans are *in* the base, what is outside, destroying probes, giving off organic readings?

In this, Johnny Byrne's third *Doctor Who* script, the writer has another opportunity to reintroduce a popular enemy from the Doctor's past. After the Master in *The Keeper of Traken* and Omega in last year's *Arc of Infinity,* come the Sea Devils and their cousins, the Silurians, out for vengeance and to again attempt to claim back what they believe to be *their* planet; the fact that Sea Base Four is on the brink of war does not interest them.

Visual effects designer Mat Irvine, costume designer Judy Pepperdine and make-up artist Jennifer Hughes have combined their talents to produce two groups of monsters that are technically updated but not dissimilar to their predecessors of over twelve years ago. And watch out also for another new monster.

Directing *Warriors of the Deep* is also a gentleman from the past — Pennant Roberts, whose last *Doctor Who* credit was as director of the lost story *Shada* and whose earliest credit was director of *Face of Evil* and has also directed such classics as *The Pirate Planet* and *The Sunmakers.*

Joining the regular cast of Peter Davison, Mark Strickson and Janet Fielding are Tom Adams as Commander Vorshak, Ingrid Pitt as the base's Doctor, Solow and Ian McCulloch as Controller Nilson. Tom Adams is best remembered by television viewers from his leading role in the BBC TV series *The Enigma Files* as well as his numerous British films of the late Sixties, early Seventies. Hammer star Ingrid Pitt was last seen in *Doctor Who* back in 1972 as the sole survivor of the wrath of Kronos, Queen Galleia of Atlantis in *The Time Monster,* and is well known to fans of that other science fiction series *Blake's 7* as the lady who *almost* played Servalan! Fans of the excellent mid-seventies series by Terry Nation, *Survivors* will remember Ian McCulloch very well, as he portrayed the leading character of Greg Preston. Incidentally he is also related to Andrew McCulloch, co-writer of the 1980 story *Meglos.*

Warriors of the Deep looks set to start *Doctor Who's* twenty-first year on screen in great tradition — with lots of monsters!

THE AWAKENING preview

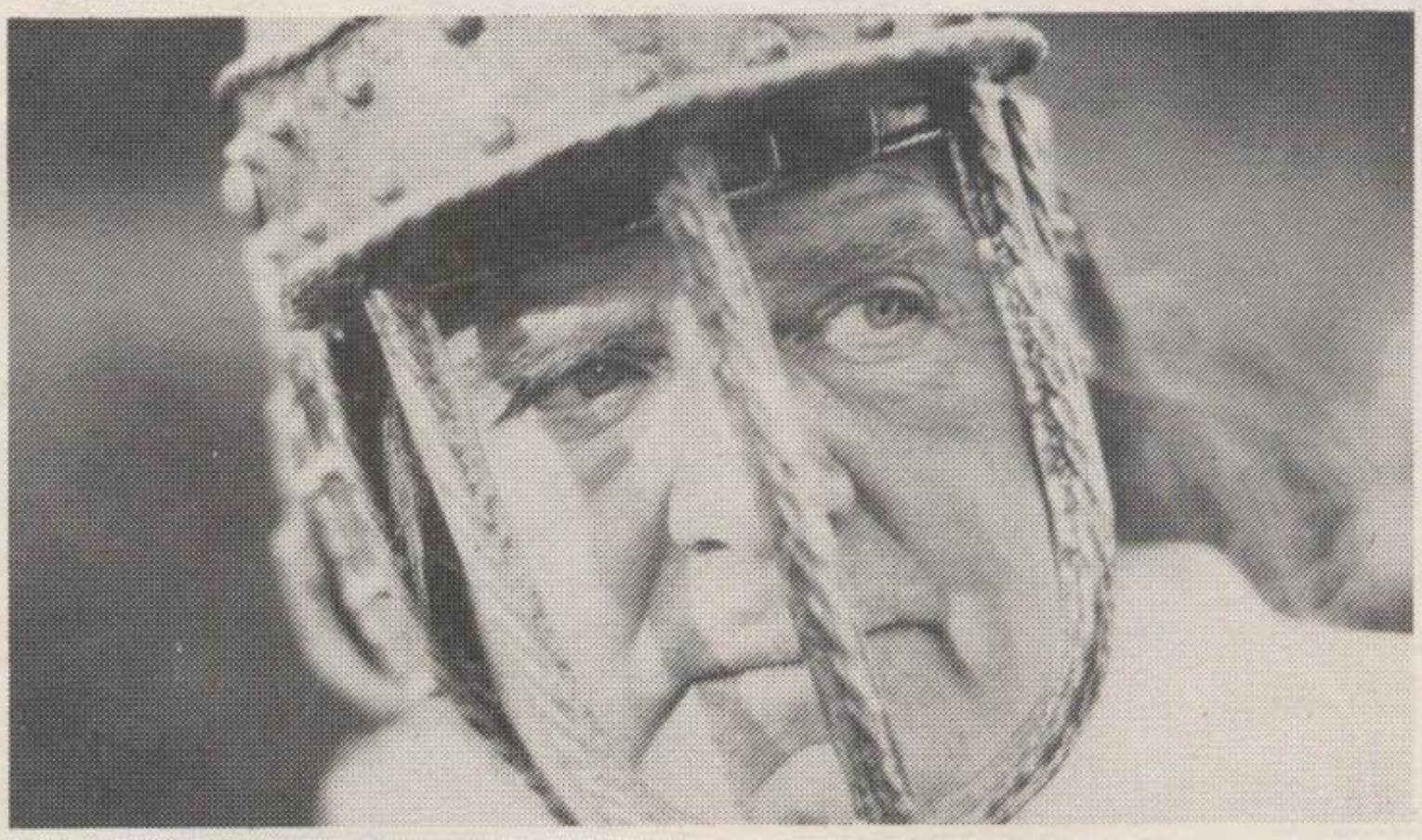
Man is a curious beast — he spends much of his time at war. He then spends just as long proclaiming it to be evil and theoretically avoidable. Then when he's not fighting or playing pacifist he's happily celebrating wars of an age he ought to forget. Find a village in England that has some claim to fame in one of the ancient wars and chances are, it celebrates the particular battle fought there every so often. And the rural village of Little Hodcombe is no exception: the English Civil War of the seventeenth century between the Royalists and Roundheads is their subject.

And why are the TARDIS crew involved? The Doctor has taken Tegan to visit on the residents of Little Hodcombe, Andrew Verney, her grandfather. Coming across a chap called Ben Willow, the crew are escorted to meet Sir George Hutchinson, the organiser of the war game.

The Awakening is the first script for *Doctor Who* by Eric Pringle, whose previous writing credits include an episode of the 1974 series *The Carnforth Practise.* Another newcomer to *Doctor Who* is director Michael Morris. A couple of faces familiar to fans will be Glyn Houston who played the bemused Professor Watson in the 1976 adventure *The Hand of Fear* and Denis Lill who plays Sir George Hutchinson, you may remember from *Image of the Fendahl* where he played Dr Fendleman. Ex-*Liver Bird* Polly James plays teacher Jane Hampden and *Mackenzie* star Jack Galloway is also featured.

Following from the success of *Black Orchid* and *The King's Demons,* this story with its vaguely historical touch is the 21st season's apparently obligatory two-part story. The Malus is a rather splendid creation, courtesy of Tony Harding, and as you might have seen in the *Radio Times Anniversary Special,* there are two different types.

The Awakening is the second story of the season and should be transmitted towards the end of January ●



Top: ***The Doctor (Peter Davison) surrounded by 'Roundheads'.*** Middle: ***Denis Lill as Sir George Hutchinson.*** Bottom: ***Glyn Houston as Colonel Wolsey.***

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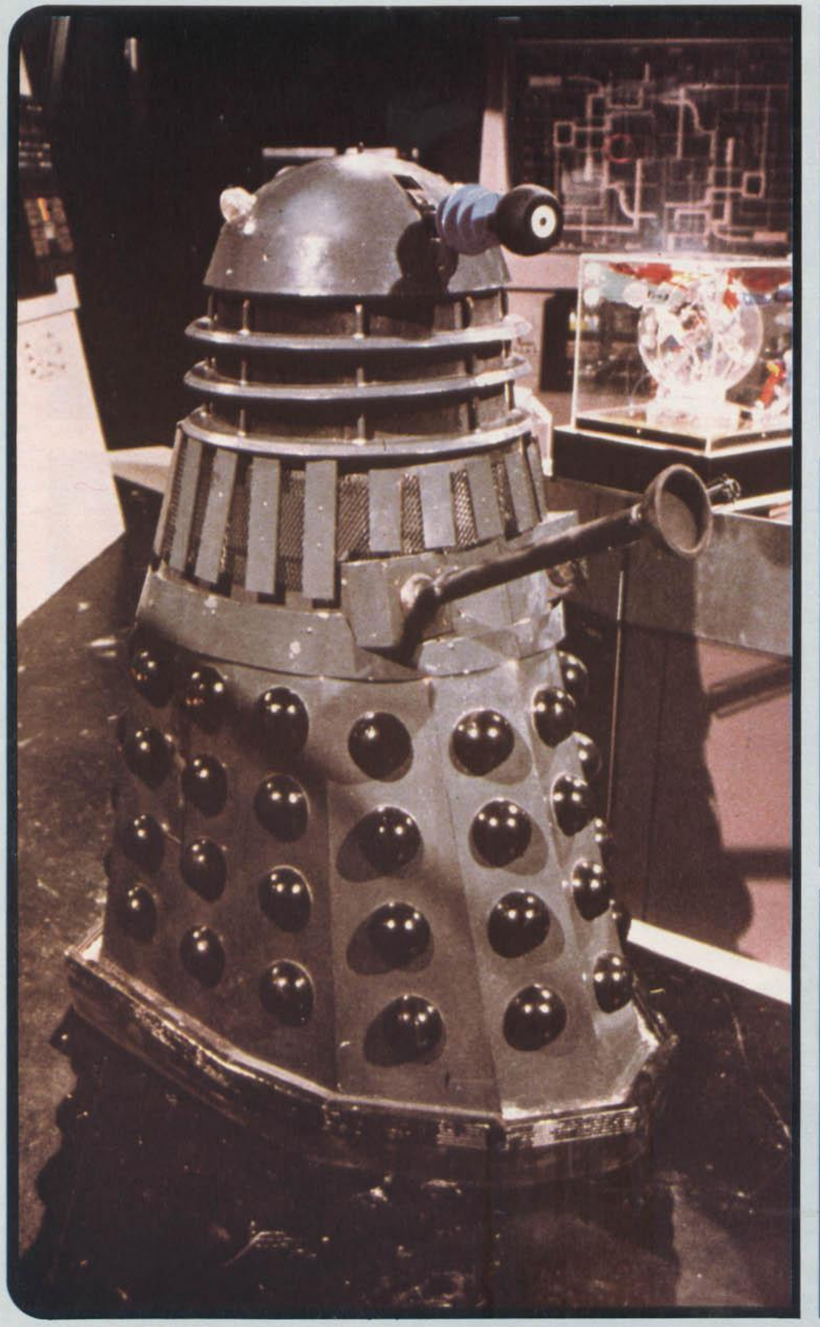
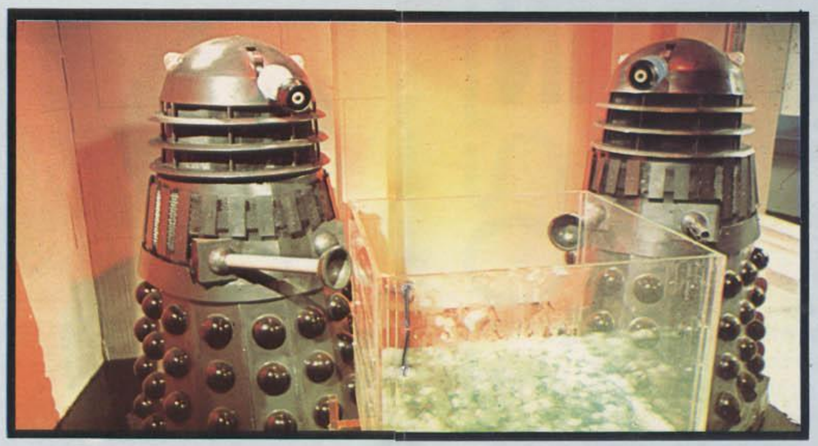
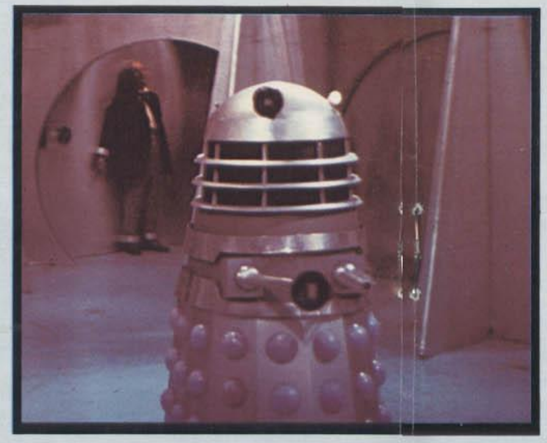
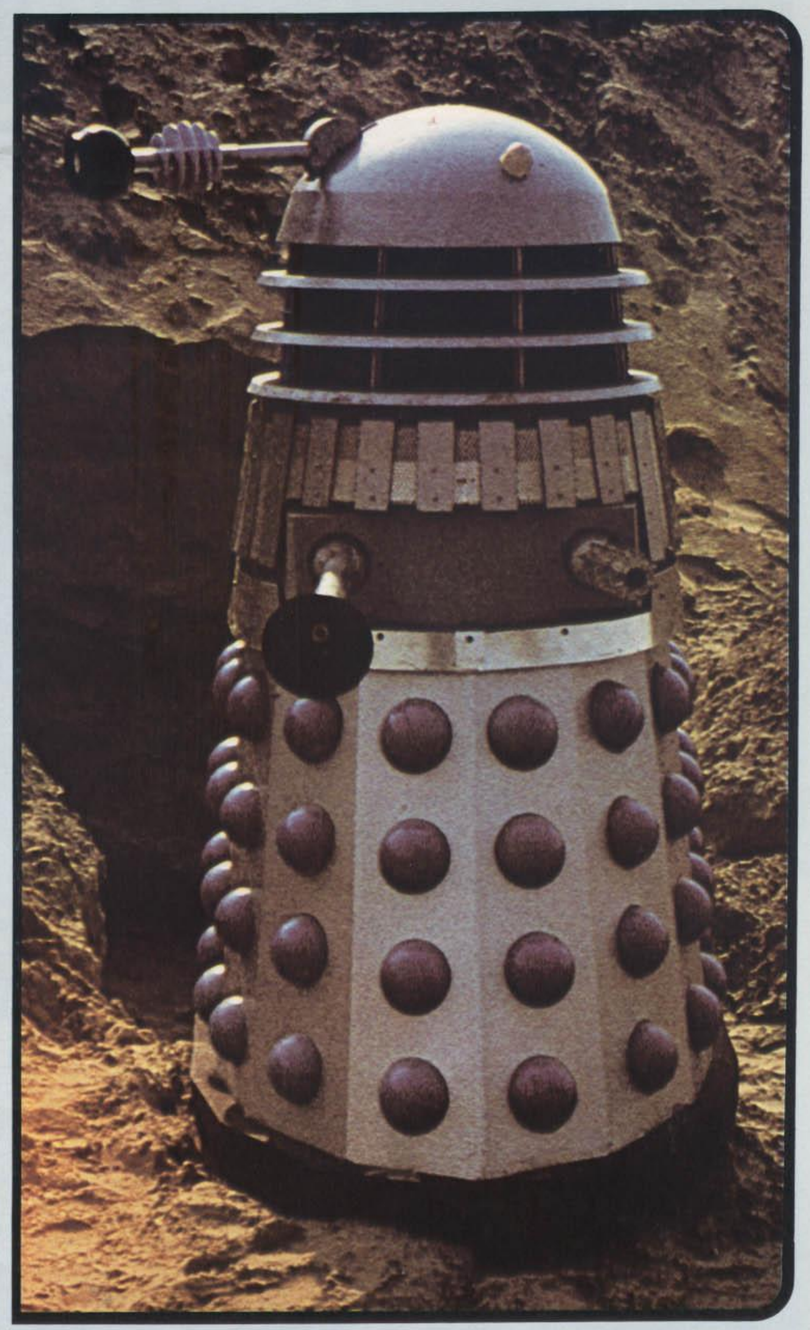






Far left: *Perhaps the most fearsome creature in the universe (next to a* Blake's 7 *fan of course), the Dalek, seen here pottering about in its underground laboratory on the planet Skaro.* Top: *"Put it in the curry!" Two household Daleks help out in the kitchen.* Above: *An unconcerned looking Doctor (Tom Baker) finds himself surrounded by a vicious gang of skinhead Daleks.* Left: *The first Doctor (William Hartnell) enjoys a friendly game of Hide and Seek with a playful Dalek.* Right: *This exercise conscious Dalek takes a leisurely stroll over the picturesque landscape of Skaro.*



THE DALEKS

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FRONTIOS

Frontios is a planet. A planet in the far distant reaches of the galaxy, in the system of Veruna where one of the last surviving groups of Mankind took shelter when the Earth and the Sun started preparing for their collision millions of years in our future. When the TARDIS chances on Frontios, Tegan is all for going down and seeing how her descendants are progressing. The Doctor, however, isn't so keen, muttering something about the Laws of Time and how they mustn't interfere. But something, somewhere has other ideas and before long the TARDIS is drawn into the planet's gravitational pull.

The colonists on Frontios have quite a few problems of their own. After approximately forty years, many legends about the planet have grown up – stories about Frontios burying its own dead. There are the seemingly unprovoked attacks from the skies, destroying the human's civilisation all the time – no-one knows who is attacking, or why, and not that many people seem keen to find out.

This is ex-script editor Christopher H Bidmead's third script for the series – but those of you looking for another complex, baffling story based on mathematics or Escher prints may be a little surprised that *Frontios* shows the writer capable of writing straightforward adventure. The story is certainly one of the most interesting-sounding in recent years, with locations ranging from a crashed colonists ship to the magnificent State Room.

The director of *Frontios* is no stranger to the Davison era of the programme either. With *Black Orchid, Time-Flight* and *Arc of Infinity* under his belt, Ron Jones directs this story with his usual fast, snappy almost film-like pace – which is quite surprising as this story is totally studio bound. Anushia Nieradzik has designed the costumes the visual effects designer is Dave Havard

Entering the spirit of things *Onedin Line* star Peter Gilmore plays the part of Brazen. Another *Onedin Line* star and ex-*Angel* Lesley Dunlop plays Norna. Viewers who remember the mid-seventies ITV series *Billy Liar* will be delighted to see Jeff Rawle playing Plantagenet and playing Mr Range is William Lucas, best known to TV viewers from his long running role in *Black Beauty* as Doctor Gordon. Originally, Range was the role to be played by the late Peter Arne whose tragic death earlier this year occurred only a few days before rehearsals were due to commence

THE FIVE DOCT

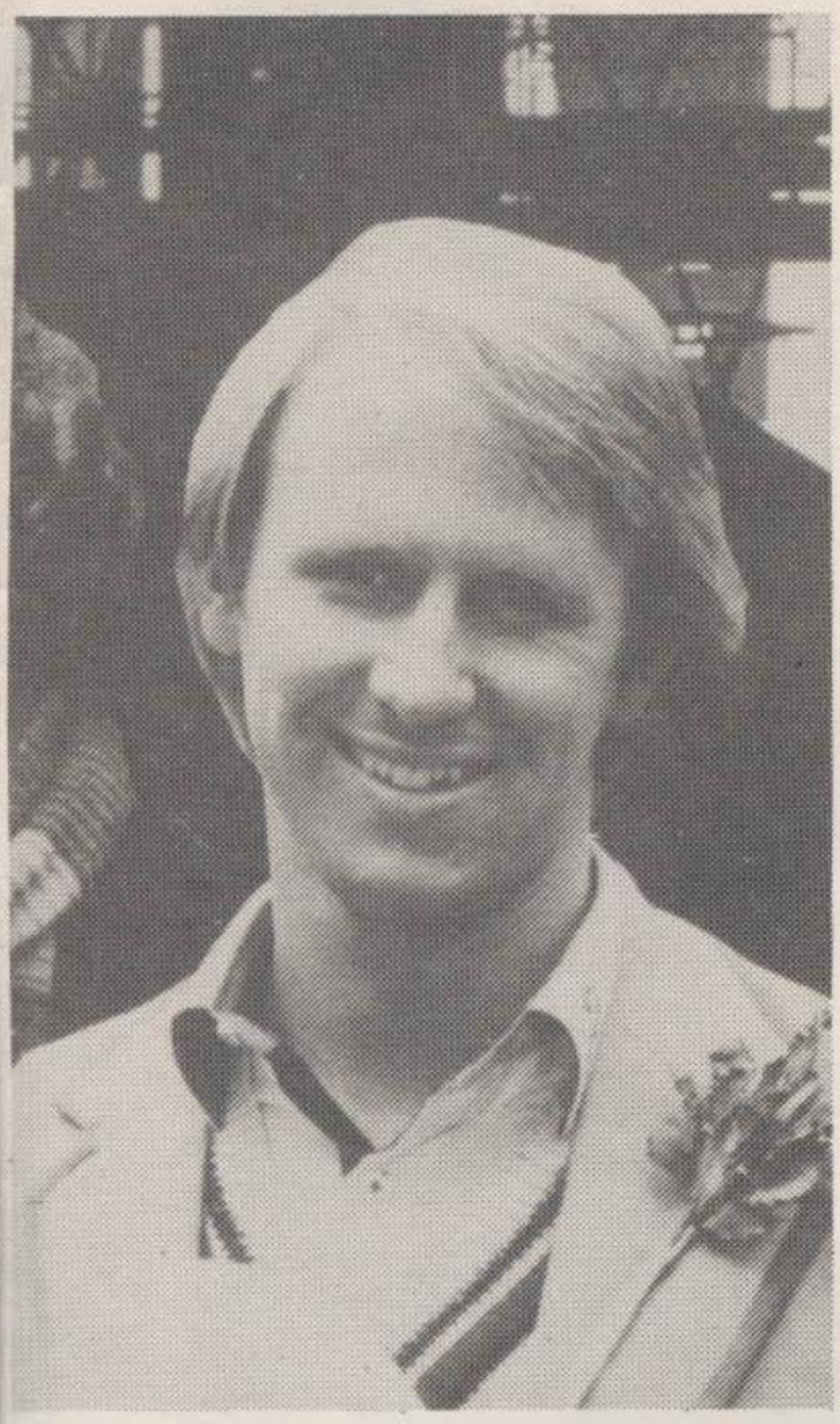
Tegan once said to Nyssa that her father reckoned the word "if" to be one of the most important in the English language. By that reasoning "if only" must be one of the most often used phrases. And "if only" certainly applies to this, the twentieth anniversary story. Before examining those "if onlies", it's important to mention that as a ninety-minute, special celebration story, designed to provide a non-stop parade of familiar faces from the last two decades and a strong story to support such self-indulgence, *The Five Doctors* succeeds magnificently. Unlike the tenth anniversary story, *The Five Doctors* needed its large cast – there was a valid reason behind the inclusion of the five incarnations and unlike *The Three Doctors* no one Doctor held the show. From the opening scene in the new TARDIS console room, to the final, if a little syrupy, comment by the fifth Doctor, the story held together well and did exactly what it set out to do, entertain. Terrance Dicks, probably the one person currently connected with the programme who knows it best, wrote a clever script, making full use of his knowledge but at the same time, like all good writers, aware that after twenty years, continuity is bound to be frayed in order to present a good story.

Each character had a *significant* role to play if not one vital to the story. The inclusion of the Brigadier as little more than a foil for some terrific dialogue from the Troughton version leaves me wondering why Fraser Hines couldn't have filled the part and let the Brigadier join up with the Pertwee version as well as Sarah Jane. The latter was, as usual, the "ultimate" companion for any Doctor; always questioning, always screaming but not stupid. Her reaction on seeing a Doctor she thought long gone was marvellous, with her bemused mime of Tom Baker's toothy grin and curls, after which Pertwee beningly explains that the change hasn't happened yet. "Oh, I see . . . no, I don't . . . never mind . . ." Sarah never changes. The role of Susan Foreman/Campbell seemed rather superfluous, after her initial meeting with the first Doctor and the fight with the Dalek. Paired up firstly with the brash Tegan and then the cynical Turlough, it looked as if the writer simply didn't know what to do with her. Nice touch, though, to have her trip over and hurt her ankle – no, some things never change even after twenty odd years.

All barring Tom Baker, each Doctor was represented to satisfy their own legion of fans. Orwell once said that everybody is equal, but some are more equal than others (or words to that effect). Thus, *The Five Doctors* used that doctrine to its full. No *one* Doctor played a more important role than another, but Troughton and Davison certainly had the most interesting thing to do. The former also had the best portion of the dialogue: his quip when he introduced to Crichton, the Brigadier's replacement, "Mine was pretty unpromising, too," was a gem, and you felt a sense of *déjà vu* when Troughton looked around the UNIT office and said: "You've had the place redecorated . . . I don't like it," which was his immediate reaction to the Pertwee style TARDIS in *The Three Doctors.* Once in the Death Zone with the Brigadier, Troughton's familiar characterisation came to the fore, mixing tension with humour – the Doctor isn't keen on being chased by a large monster through dark caves, but when it's revealed to be a Yeti, he seems almost joyous. Luckily the ever-sardonic Brigadier reminds him that they are buried in the tunnels and

TORS

review



ought to get out.

If Troughton was very "in character" the opposite could be said of Pertwee's Doctor. Bearing in mind that Terrance Dicks was script editor throughout Pertwee's era and theoretically ought to know that era backwards, his lines for the third Doctor lacked any of the charm and flamboyance usually associated with Pertwee. Thankfully Jon Pertwee, as always, rose far above such problems and with the trusty Ms Smith at his side was rude to the Master in the best possible way, and heroically Errol Flynned his way into the top of the Dark Tower. Still, despite Pertwee and Lis Sladen's acting, nothing from their sections really remain stuck in the mind and one feels that for an actor who has done more to promote the programme both during and after his era, he deserved a little better.

Peter Davison's part in the programme was cleverly adapted – there was little for him to do in the Death Zone, so he was shipped over to Gallifrey to sort out problems there and once again show that, as in *Arc of Infinity,* he suits Gallifrey quite well. It is a shame that his departure from the series is so imminent, as of all the Doctors, I think he could have survived a whole season of stories on Gallifrey better than any other. Peter Davison from the word *go* in *Castrovalva* has shown that he can portray a frail, almost old man-like, quality and still keep his youthful features looking fit – he did it as Omega in *Arc of Infinity* last year and so again, *The Five Doctors* had him reeling about in pain and anguish, as, one by one, his former selves were "taken out of time and space", but you were always sure that he'd survive and carry on determinedly. Along with him were naturally Tegan and Turlough, the latter having nothing to do for the whole story except keep Susan company or agree quietly with the first Doctor for fear of getting snapped at. Tegan's unlikely teaming up firstly with Susan and latterly with the first Doctor was a good idea – showing how much stronger and sophisticated companions have become over twenty years.

Richard Hurndall had the most awkward task of all – replacing William Hartnell: not an easy task, and his success depends very much on your memory of the original. As someone whose experience of Hartnell has been limited to say the least, I found Hurndall a rather likeable old chap – not as "no-nonsense" as he might have been but fitting into the proceedings comfortably. Of course, this is a very double edged comment, whilst praising Hurndall, one must also be careful not to suggest that William Hartnell is easily replaced, and for that reason I think it was a bad move by the production team to show the slip of Hartnell saying farewell to his granddaughter from *Dalek Invasion of Earth* as a pre-credits sequence.

Tom Baker and Lalla Ward had *nothing* to do with the proceedings (take that as you will) and so with the help of two scenes from *Shada,* he was whisked away by the obelisk and caught in a time eddy – unfortunately the representative photograph showed Baker in a totally different costume from the one he wore when "taken" (although the coat mysteriously reappeared when he returned at the end), but bearing in mind that to overcome such a problem successfully would be nearly impossible, I think they can be forgiven for that. It was nice that even without them, their being trapped was still an important part of the plot, as it meant Davison could never be fully whole in the Death Zone.

Of the other past regulars, the brief appearances of Jamie, Zoe, Mike Yates and Liz were great for nostalgia freaks but totally irrelevant to the story – and K9's piece was likewise insignificant. Indeed, if he hadn't been there, Sarah could quite easily have been with the third Doctor when he was kidnapped and no explanations would have been necessary. Still, we must be thankful that his part wasn't big – I would love to have seen him coping with the Death Zone terrain!

On the part of the Time Lords, and here comes my only large couple of gripes, I was shattered to see the Castellan, once again played by the sly Paul Jerricho, being killed off so pointlessly and easily. If you must kill a "continuing" Time Lord, do it in style! Whilst Dinah Sheridan's Chancellor/Acting-President Flavia was rather wasted, the ultimate insult to followers of the programme was the treatment of President Borusa. One assumes that the fact that he continually regenerates into old men has twisted his mind to such an extent that he sincerely believes he needs to be eternal to take Gallifrey to greater things. Okay, as Presidents go, he's a pretty hopeless example: during his Presidency and the time immediately previous he has seen two invasions of Gallifrey, three members of the High Council turn traitor, the Matrix interfered with and ordered the unnecessary execution of the Doctor, but is that any reason to have one of the Doctor's oldest friends treated quite so badly. Still, he is gone now, and one wonders what effect his peculiar disappearance will have on Gallifrey. One other Time Lord needing a mention of course is the Master – for once genuinely trying to help the Doctor, although his motivation leaves much to be desired amongst those of us with moral scruples. Ironically, after all he went through – he presumably still hasn't got his new lease of life and it would be interesting to see, as the programme suggests, him age in Tremas's body so that the ultimate Master story would see him looking exactly like the Traken Councillor.

Of the three old enemies, the Yeti got a rough deal – one wonders if he was ever in the originals script and whether it just occured to the makers to turn the cave-monster into a Yeti – but it *was* nice to see one. The Dalek fared a little better, and the shot (at last) of the mutated Kaled inside pulsating and oozing juice was fun while it lasted. The Cybermen were marvellous, if defeated rather easily, and for the first time ever, one got a feeling that there were really about thirty or so tromping around the Death Zone. Their fight with the marvellous Raston Robot (who unfortunately resembled the Cybermen's own androids from *Earthshock*) was stunning, and the highlight must have been the quick but poignant shot of the dying Cyberleader getting wounded by an arrow and then staggering around being sick, proving once and for all that there is definitely some sort of organic structure under all that plastic and steel. It was a pleasant surprise, too, to hear some very metallic sounds as Troughton thumped the Cyber-arm that gripped the Brigadier.

One of the most awaited confrontations in the history of the show took place in *The Five Doctors,* that of the Doctor coming face to face with the legendary Rassilon. It's hard to pinpoint exactly why I thought Rassilon was a let down but actor Richard Matthew's resemblance to a traditional pantomime Old King Cole-type might have had something to do with it. After all that waiting, I think it would have been better for Rasillon to have had the most important figure in Time Lord mythology heard but not seen.

Overall, *The Five Doctors* was an interesting and successful ninety minutes of entertainment. Going back to those "if onlies": it is a shame in many ways that we couldn't have it on November 23rd (although the Americans did – and I thought *Doctor Who* was essentially a British institution!) *The Five Doctors* was also a tribute: a tribute to William Hartnell and Verity Lambert both of whom saw the potential of the show and let it run and above all to the viewing public who prove that even after twenty years, the market is still open to good old fashioned escapism and drama that doesn't resort to the contemporary vices that so many do to show action and adventure. What next, *The Nine Doctors* by 1993? ●

DOCTO AT THE

The twentieth anniversary of *Doctor Who* has been celebrated in many ways over the past year, but one of the most unexpected – and surely most welcome – events to be staged took place over the weekend of 29/30 October at the National Film Theatre in London.

The event was backed by the British Film Institute, and only members of that body and their guests were eligible to attend. However, since a year's membership to the BFI costs only £7:00 and each member can take in three guests, this did not prove any obstacle to those who wished to be present. (I might also add that during the course of each year, a large number of films and television programmes are screened at the NFT which would be much appreciated by anyone interested in those media.)

One of the chief criticisms aimed at the BBC's own *Doctor Who* Celebration at Longleat this Easter was that the "Cinema" tent was completely inadequate. It was – the critics said – too small (holding only two hundred people), cold, uncomfortable, and arranged in such a way that those seated near the back could hardly see the screens. Fortunately, no such criticisms could reasonably be made of the NFT, which forms part of London's South Bank complex – a large group of modern and outwardly rather ugly buildings situated on the south bank of the river Thames. The Theatre itself is a spacious and well-designed building housing a restaurant, a bar, a bookshop and two cinemas known as NFTI and NFT2.

For this weekend of events, two programmes ran simultaneously – one in each of the two cinemas. In NFTI (the larger of the two, seating approximately six hundred people) black and white film prints of Hartnell and Troughton episodes were shown, while in NFT2 (seating approximately two hundred) colour videos of Pertwee, Baker and Davison episodes were projected onto a huge television screen. Both programmes were divided into a number of different "sessions", each of which could be booked and paid for separately. This gave attendees a high degree of choice as to which episodes they saw, although this choice was severely restricted for those who tried to get tickets "on the door", because the popularity of the event was such that almost every session was sold out on the strength of advance bookings.

The opening session in each cinema was timed to start at two o'clock on the Saturday afternoon, and as that hour approached an expectant throng gathered in the foyer, waiting to be admitted. Many of the attendees were clearly hardened *Doctor Who* fans – one person had even dressed up as the fifth Doctor! – but the majority were less-committed followers of the series who had come along for a variety of reasons, the most common seemingly being that of nostalgia; the chance to relive fondly-remembered eras of the programme's history.

While waiting in the foyer, many people took the opportunity to buy a copy of the programme booklet, which listed the episodes to be shown and examined them in relation to the overall theme of the event, *Doctor Who – The Developing Art.* These notes were written by one-time contributing editor of *Doctor Who Monthly,* Jeremy Bentham, with some marvellous illustrations by Phil Bevan and a superb cover by Stuart Glazebrook and Gordon 'Drog' Lengden. At 50p a copy, this booklet not only made an ideal guide to the weekend's screenings, but also acts as a nice souvenir of the event.

The opening session in NFTI was titled *The Beginning* and billed as a showing of the previously-unscreened pilot episode of the series, followed by all four episodes of the very first story, *The Tribe of Gum.* Unfortunately, things did not go quite as planned. The pilot episode was shown without a hitch, but when the transmitted version of *An Unearthly Child* began, the projectionist – who was obviously not as well-acquainted with the programme as he should have been – mistakenly assumed he had somehow put the same episode on twice, and promptly interrupted it, moving straight on to the second episode of the story, *The Cave of Skulls!* Consequently, the session finished some twenty minutes early, but no-one seemed to mind too much, especially since many could remember *An Unearthly Child* from its repeat screening on BBC2 as part of the *Five Faces of Doctor Who* season in 1981.

Meanwhile, those in NFT2 were enjoying a session called *The UNIT Era* – the complete story of *The Daemons.* This was introduced by the producer of twenty-three of Jon Pertwee's twenty-four stories as the Doctor, Barry Letts, who explained that the story started life as just a single scene which he wrote as an audition piece when casting the part of Jo Grant in 1971. So pleased was he with the scene that, together with writer Robert Sloman, he developed it into a complete five-part story, using the pseudonym of Guy Leopold.

The only minor complaint regarding this session was that the video, which had been converted from the American standard transmission system, was not of a very high quality. In fact, if there is one criticism which could be levelled at the NFT event as a whole, it is that the quality of the episodes shown on video was freqently less than perfect. This was due not only to the technical problems of projecting a 625-line television picture onto a large screen, but also to the fact that the episodes were not supplied by the BBC but were – in most, if not all cases – recorded 'off air'. Some of these episodes even featured an Australian announcer's voice over the closing credits, making it very obvious where they had come from. However, this one difficulty did not seem to mar anyone's enjoyment of the episodes, and even a poor-quality colour copy of *The Daemons* was thought preferable to the black and white copy which the organisers had originally intended to show – indeed, there was a hearty round of applause when this change of plan was announced at the start of the session.

The next item in NFT2 was a television/science fiction symposium, the main object of which was apparently to publicise a new book by John Tulloch and Manuel Alverado titled *Doctor Who – The Unfolding Text.* There were three panelists, each of whom spoke for a quarter of an hour or so, after which the panel as a whole accepted (but rarely answered) questions from the floor. The only panel member who had any connection with *Doctor Who* was Steve Gallagher, the writer of *Warriors' Gate* and *Terminus,* who gave an interesting but contentious talk about why he considers *Doctor Who* to be good television, but poor science-fiction. Of the other two panelists, the first was obviously embarrassed at having to talk about *Doctor Who* in public, and spent most of his allotted time trying to justify why he was doing so, and the second – who tried desperately, but unsuccessfully to emulate the marvellous Barry Norman – clearly hated the series, and took every opportunity to say so. All in all, this was by far the least successful of the weekend's sessions.

In NFT1, meanwhile, a further batch of Hartnell episodes was being shown under the banner of *First Doctor Selected Gems.* These were *The Web Planet* Part 4, *The Aztecs* Part 3, *The Time Meddler* Part 2 and *The Ark* Part 4, of which the pure historical episode proved the most popular. Bearing in mind the importance of the historical story in the early development of *Doctor Who,* it is perhaps a pity that only two examples of the genre could be shown at this event.

At six o'clock, NFT1 witnessed *The Coming of the Daleks,* with Terry Nation's popular creations making their debut appearance in a seven part story which must surely be one of the most famous in the history of the series. This session was introduced by the designer of *The Daleks,* Raymond P. Cusick.

Also beginning at six o'clock, in NFT2, was a session of *Third Doctor Selected Gems,* namely *The*

R WHO NFT

Feature by Stephen James Walker

Ambassadors of Death Part 1, *Terror of the Autons* Part 3, *The Time Monster* Part 6, *Invasion of the Dinosaurs* Part 6 and *Frontier in Space* Part 6. These episodes were enthusiastically received by the audience, the penultimate one causing a great deal of unintentional hilarity with its Muppet-like dinosaurs. There was a short break in the programme after *The Time Monster* as Terrance Dicks – the script editor of the Pertwee stories – took the stage to introduce the episodes. He had, in fact, intended to do this at the start of the session, but had been prevented from doing so when *The Ambassadors of Death* began prematurely. This, joked Mr Dicks, was typical of the story, which had gone through so many script changes during production that in the end even *he* did not understand it, the result being that many of the questions posed in the first episode remained unresolved at the end of Part 7! Mr Dicks also told the amused audience that when an ugly, futuristic city location was needed for *Frontier In Space,* the exterior of the South Bank complex had been the production team's immediate choice!

Following this in NFT2 there cam a session entitled *The Gothic Approach,* in which a complete Tom Baker story, *The Brain of Morbius,* was shown. This story was made in 1977, when censorship of television programmes was far less extreme than it is now, and many people believe that its more horrific scenes would not be considered for transmission today. However, none of those who saw the story at this event seemed to have any complaints!

The day's proceedings were rounded off with a session in NFT1 called simply *The Invaders,* in which three more Hartnell episodes were shown: *The Dalek Invasion of Earth* Part 1, *The Tenth Planet* Part 2 and, as a welcome late addition to the programme, the recently-recovered *The Daleks' Master Plan* Part 10. These excellent episodes made a perfect end to a very enjoyable day, and sent everyone home happy, eagerly to await the following day's sessions.

Whereas on Saturday the episodes in NFT1 had been chosen solely from the Hartnell era, on Sunday they were taken from the era of the second Doctor, Patrick Troughton. The first of these sessions, which began at midday, was called *A Tramp in Time* and featured the complete story of *The Mind Robber.* Needless to say, everyone was delighted to learn that Patrick Troughton himself had come along for the day, to watch the episodes he starred in more than fourteen years ago.

The programme in NFT2 also recommenced at midday on Sunday, with a collection of five *Fourth Doctor Selected Gems.* These were *The Ark In Space* Part 1, *The Deadly Assassin* Part 3, *The Talons of Weng-Chiang* Part 3, *The Sun Makers* Part 3 and *The Leisure Hive* Part 1, a choice of episodes which illustrated very effectively some of the many changes which took place during the era of the longest-running Doctor so far.

Next in NFT2 came *The Image Builders,* in which the audience was brought right up to date with a story from the most recently televised season, *Snakedance.* This is undoubtedly one of the most popular Peter Davison stories, and watching it again this weekend, it was easy to see why: a very strong script, superbly produced and directed, with excellent performances from the entire cast.

In NFT1, meanwhile, the Troughton episodes were continuing with a session of *Second Doctor Selected Gems.* These were *The Moon Base* Part 4, *The Abominable Snowmen* Part 2, *The Seeds of Death* Part 3, *The Space Pirates* Part 2 and *The Invasion* Part 8, all of which were warmly applauded by the audience.

There then followed a session which proved to be one of the highlights of the weekend, as Jeremy Bentham took the stage to chair a 'Star Symposium.' The first person to be interviewed was the actor who currently plays the Master, Anthony Ainley, who spoke with his usual charm and good humour about his interpretation of the role, and about the problems sometimes caused by the heavy make-up and outlandish disguises he is required to wear.

Next on stage was Heather Hartnell; and the audience listened with rapt attention as she spoke eloquently and with great affection of her late husband's time as the Doctor, and of his love for the series.

Then came the weekend's star guest – the second Doctor himself – Patrick Troughton. Mr Troughton was in an effervescent mood, having clearly enjoyed seeing again some of the episodes in which he appeared. In answering Jeremy Bentham's questions, he displayed the same whimsical sense of fun which was so evident in his portrayal of the Doctor, while at the same time giving the audience a rare insight into his views on the series.

The fourth and final guest to be interviewed was the current producer of *Doctor Who,* John Nathan-Turner, who spoke with his usual frankness about his work on the series, and his plans for the coming seasons.

After the 'formal' interviews, questions were invited from the floor. A lively and entertaining discussion followed, in which all four guests gave very full and interesting answers to the questions raised. One person even had the temerity to ask John Nathan-Turner if his garish Hawaian shirt would be appearing as one of the monsters in the next season, to which he quickly replied that if money continued to be spent at the current rate, it would have to be used as one of the sets!

At a quarter past six, Jeremy Bentham sadly brought the discussion to a close. He thanked the four guests for appearing, and they each received an enthusiastic round of applause from the audience, who had clearly enjoyed the session very much indeed.

Back in NFT2, meanwhile, attendees were viewing some of the episodes produced by John Nathan-Turner, under the heading of *Fifth Doctor Selected Gems.* The episodes chosen for screening were *Castrovalva* Part 4, *Kinda* Part 2, *Mawdryn Undead* Part 2, *Enlightenment* Part 4 and *Earthshock* Part 4.

This was followed, at seven o'clock, by the final session in NFT2, in which one episode from each Doctor was shown, under the marvellous banner of *An Adventure in Space and Time.* These episodes – *The Crusade* Part 3, *The Web of Fear* Part 1, *The Sea Devils* Part 6, *Pyramids of Mars* Part 4 and *The Kings' Demons* Part 2 – served as an excellent illustration of the way in which *Doctor Who* has changed and developed over the years, while remaining true to its original concept and format and maintaining the very highest standards of television drama.

The weekend's final session in NFT1, beginning at half past six was *The Epic Milestone* – an apt title indeed, as it featured one of the longest *Doctor Who* stories ever, *The War Games,* in which we finally learnt of the Doctor's origins as a Time Lord, and in which Patrick Troughton's Doctor was sentenced by his people to regeneration and exile on Earth. This gripping story held the audience's attention throughout, although many found it physically rather tiring and uncomfortable to sit through ten episodes without a single break! Even Patrick Troughton and his wife left at the end of the fourth episode, missing the appearance of their son David as Private Moor in Part 5.

Nevertheless, it was with some sadness that everyone left the Theatre and made their way home when the story ended, realising that – for the time being at least – their journey into the fantastic worlds of *Doctor Who* had likewise come to an end.

All in all, the NFT weekend can be counted a great success. Selected episodes from the package are now touring regional branches of the Theatre, and with every session of the two day event attracting a packed house, and a large profit reputedly being made, all the signs are good for a similar reason of screenings to be held next year.

the undersea world of Doctor Who

PHOTO FEATURE

Top left: *The Doctor (Jon Pertwee) prepares to deliver a Venusian death blow to an unfortunate Sea Devil.* Top right: *Sporting his best string vest this Sea Devil takes a walk along the beach.* Above: *"I sewed all the sequins on myself" claims this Atlantean Fish Person, one of a deadly race of inner space inhabitants who confronted the Doctor and his companions in the Patrick Troughton adventure,* The Underwater Menace. Right: *A face only a mother (Sea Devil) could love.* Opposite page, top left: *Two Atlantean Bridesmaids (revisited) from* The Underwater Menace. Top right: *A bunch of Sea Devils enjoy a paddle while out on a day-trip to the seaside.* Far right: *Yet another Sea Devil emerges from the murky depths.*

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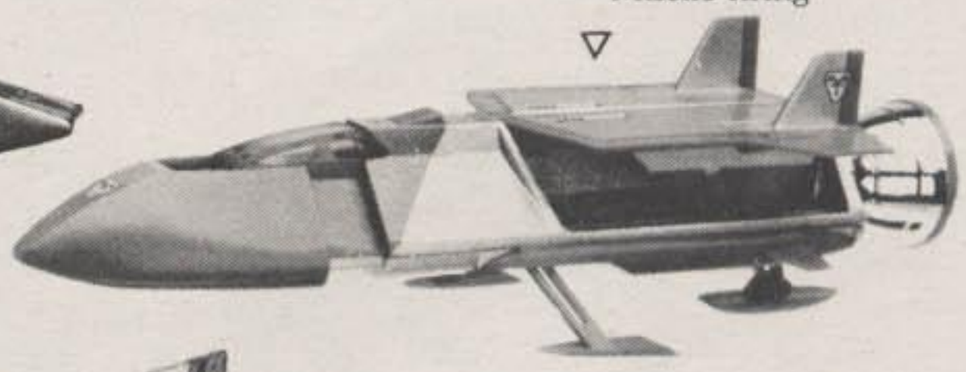

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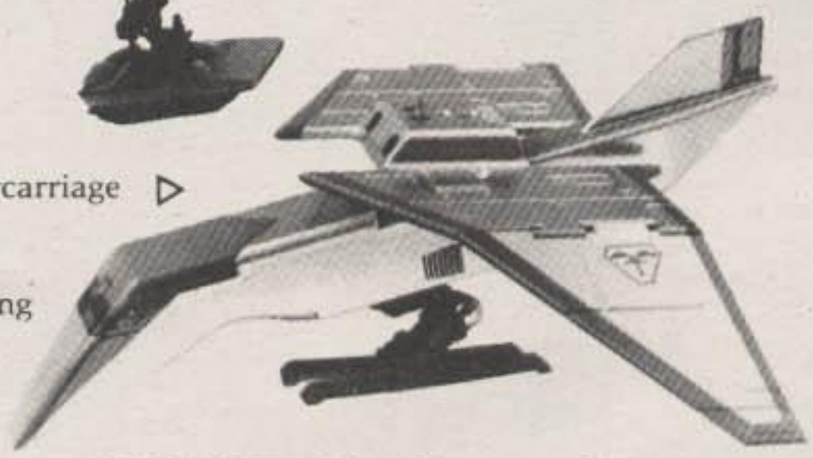

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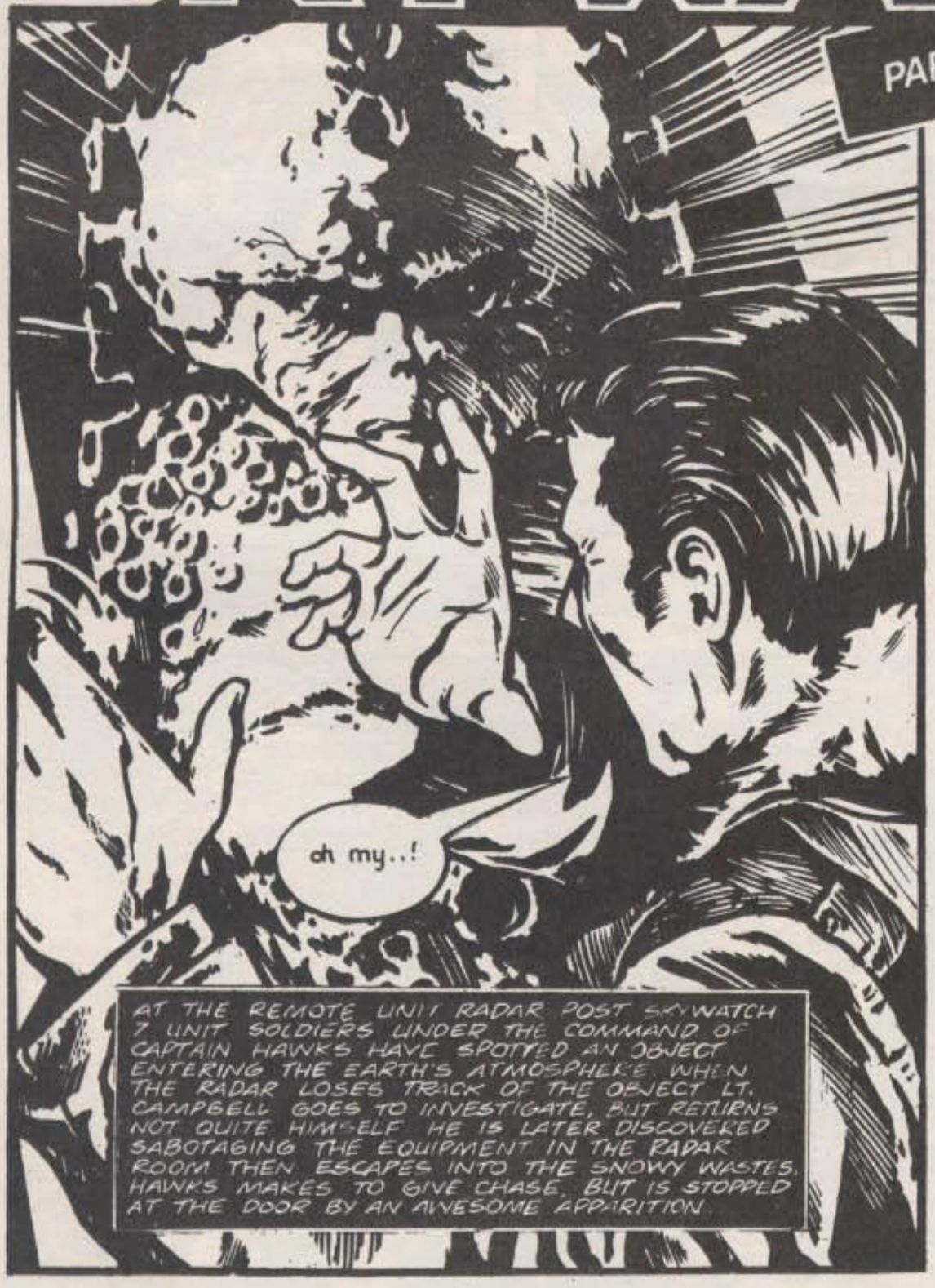
SKYWATCH-7

PART TWO


oh my..!
AT THE REMOTE UNIT RADAR POST SKYWATCH 7 UNIT SOLDIERS UNDER THE COMMAND OF CAPTAIN HAWKS HAVE SPOTTED AN OBJECT ENTERING THE EARTH'S ATMOSPHERE. WHEN THE RADAR LOSES TRACK OF THE OBJECT LT. CAMPBELL GOES TO INVESTIGATE, BUT RETURNS NOT QUITE HIMSELF. HE IS LATER DISCOVERED SABOTAGING THE EQUIPMENT IN THE RADAR ROOM THEN ESCAPES INTO THE SNOWY WASTES. HAWKS MAKES TO GIVE CHASE, BUT IS STOPPED AT THE DOOR BY AN AWESOME APPARITION.

WELL, WE'LL HAVE TO GET AFTER THAT CREATURE AND **DESTROY** IT. THEN TRY TO GET WORD TO UNIT COMMAND
DESTROY IT? ARE YOU OUT OF YOUR **MIND**? THAT CREATURE COULD WELL BE A VISITOR FROM THE STARS. AND YOU WANT TO DESTROY IT?

NOW **YOU** JUST LISTEN TO **ME**, DOCTOR. THAT... THING **DELIBERATELY** DESTROYED THE RADAR AND THE RADIO. IT HAS **PROVED** ITSELF TO BE HOSTILE...
I HAVE TO SHOOT **FIRST** AND ASK QUESTIONS **LATER**. NOW WILL YOU **PLEASE** HELP ME?

I'LL HELP YOU, HAWKS. BUT IF THERE'S **ANY WAY** TO REASON WITH THAT CREATURE. I WANT TO **TRY!**
NO DEALS, LEDERER. MY **DUTY** COMES BEFORE YOUR SCIENTIFIC CURIOSITY.

LEDERER, IF WE GET OUT OF THIS, I'M GOING TO BE TOO RELIEVED TO CARE WHAT YOU DO...

HOW ARE YOU FEELING, TOBEY?

BIT OF A HEADACHE, SIR. OTHERWISE 'ALL RIGHT!

COME ON, DOCTOR. WE'VE GOT AN ALIEN TO FIND!

NOW, 'ANG ON A MINUTE.. I'M NOT STAYING HERE BY MYSELF! NOT WITH THAT FELLOW ON THE LOOSE!

CAPTAIN HAWKS PAUSES FOR ONLY A MOMENT...

OKAY, TOBEY. YOU CAN COME. BUT STICK CLOSE...

WHAT DO YOU MAKE OF THAT, DOCTOR?

THE IMPLICATIONS ARE TERRIFYING. THE THE MAN WE SAW WAS NOT CAMPBELL, BUT THE ALIEN WEARING HIS SHAPE...

OH, LLIMME. I WISH I 'ADN'T COME, NOW!

SO WHAT HAPPENED TO THE REAL CAMPBELL?

THE ANSWER TO THAT IS PROBABLY AT THE END OF THAT TRAIL!

TAKE YOUR TIME, GENTS. I'M IN NO 'URRY!

THE THREE MEN HEAD FOR THE COVER OF THE VEHICLE SHED

CLIK!

PRRIIIP!

I...I...

BLAM! BLAM!!

ARRGH!

SSSS!

YOU BLITHERING IDIOT! YOU'VE KILLED CAMPBELL – THE REAL ONE!

BUT... BUT WHERE'S THE CREATURE?

RRAARR!

THERE, HAWKS!

WATCH OUT, HAWKS!

RRRAARR!

UUNNHHH!

RRRAAARRR!

THE FLAME. IT'S AFRAID OF THE TORCHES!

*ZYGONS ARE INSTINCTIVELY AFRAID OF FLAME. SEE **DOCTOR WHO AND THE LOCH NESS MONSTER** BY TERRANCE DICKS

KEEP FORCING IT BACK!

IT'S GOING TO FALL ONTO THE ICE!

KEEP BACK!

RRRAAARRR!

WAIT! WHAT ARE YOU DOING?

THAT STINKING HELL-SPAWN MADE ME KILL A GOOD MAN...

BIAM! BIAM!

AAAARRRR!

THE WORLD IS BETTER OFF, DOCTOR...

WITHOUT A CREATURE...

...LIKE THAT!

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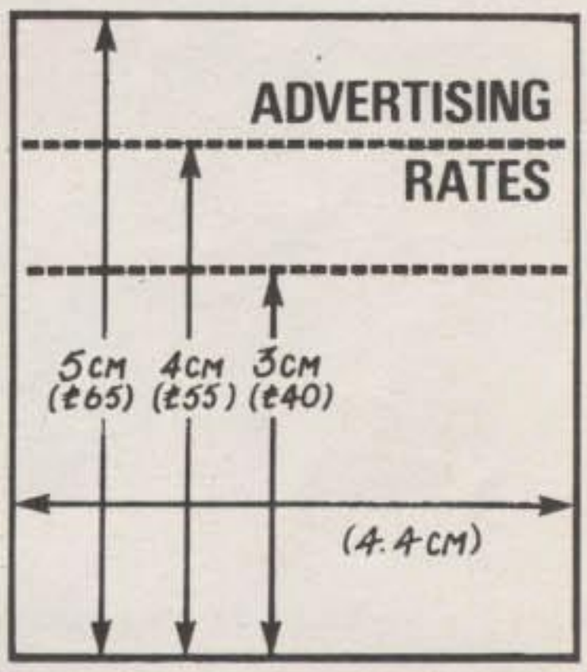

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LOUISE JAMESON interview a savage out of time

Actress Louise Jameson talks to Doctor Who Monthly reporter Richard Marson about her work in the role of Leela, a primitive native of an alien planet, who accompanied the Doctor aboard the TARDIS on many strange adventures during the memorable Tom Baker era.

Doctor Who Monthly: *How did you get the part of Leela? Was it your first TV part?*
Louise Jameson: No, it wasn't my first. I'd done a lot – a *Play For Today*, a *Boy Dominic* for Yorkshire TV, *Tom Brown's Schooldays* – that sort of thing. I'd been working in TV for about four or five years before I got Leela. My agent put me up for it: I'd been for loads of series (following 2½ years in the Royal Shakespeare Company) and she said, "It's time you got yourself established in a series, so that's what we'll hold out for." I went for six or seven series and I didn't get any of them – *The New Avengers* was one, I remember; I got down to the last ten for that. Sixty of us went for Leela; the producer wanted another girl, whose name I never found out, who was apparently exceedingly beautiful but couldn't do the work. The director (Pennant Roberts) wanted me, because I made him work in the interview – made him become the character he was reading, so he thought I was right for the part.

Did you know from the start how the part was going to be played?
Not really. They had the costume and they had the name, and one or two scripts, but apart from that they didn't really have a set idea. I had quite a battle to do it the way I wanted it. The first script was the easiest because it was written specifically for Leela, but at some points I was literally getting scripts that had been written for Sarah-Jane Smith. They changed the odd line for Leela, but there were still things like 'Leela screams and runs and hides' and I said, 'No, Leela doesn't.' I had to fight long and hard on that one.

Did you put many of your own ideas into it?
As far as I could. Tom's a very forceful personality and he injected an enormous amount into the series, most of which I thought was right.

Did you get on well with Baker?
Yes, I did. I wouldn't say he's easy to work with, but I do think he's an extraordinarily fine actor. I think he stayed with the show too long: I think he should have pulled out earlier.

How long do you think he should have played the Doctor?
Five years seems about right. Patrick Troughton was in and out!

Did it interest you – did you enjoy Doctor Who!
Yes, particularly at the beginning. I was really fascinated by it all, especially learning television technique, because the show was actually about special effects, not really about me and Tom. I had to learn to work with the monsters, stand on a set and freeze for sometimes fifteen, twenty minutes – that's not easy when your nerves are running high. It's all about discipline. I remember one location, a pit, in *Invasion of Time* – it was by a railway, a roadworks and an airport – we recorded in ten-second snatches!

Was the show very tiring then?
Oh yes, I got ill in the middle of it – I got glandular fever just about the time we did *The Talons of Weng Chiang.* That was a well-written show – I think Robert Holmes was the best of my writers.

What about K9?
I loved him. I thought he was wonderful. John Leeson said to me it's the only voice-over he's done where he needed a shower afterwards! The BBC have this system, which I don't understand at all, where they rent things off themselves (so the props people hire out the floor manager – we hire the entire crew) and because of the budget we couldn't have K9 at rehearsals, only in studio. So John ran round and round on all fours getting very sweaty!

Was there any improvisation or addition to scripts in rehearsal?
There was a lot of sitting down and rewriting, not on Bob Holmes' scripts, I might add, nor on Chris Boucher's. The actor has to tell the director what he wants, the director tells the assistant floor manager who then phones the office secretary who talks to the script editor who talks to the author. Then it has to filter all the way back again! I wonder why they don't have the author in the rehearsal room, which would save all that aggro.

Which was your favourite story?
The Sunmakers – another Robert Holmes one. I was actually allowed to do some acting in that one. I liked the philosophy behind it, and also I found it very jokey.

Was the role at all frustrating?
I think basically the assistant is there to say,

Opposite page: *A portrait of Louise Jameson as Leela, a rebellious member of the Tribe of Sevateem.* Left: *A change of hairstyle for* Image of the Fendahl. Above: *Leela is ready for action in* The Face of Evil. Insert: *Leela and the Doctor in a scene from* Invasion of Time.

"What is it, Doctor?" so the Doctor can then explain to the audience. It's really up to the individual as to how much you make of the part, but there are only so many ways you can say, "What it is, Doctor?" I was nice to be given a few more lines in *The Sunmakers,* and, indeed, in *The Talons of Weng Chiang.*

Phillip Hinchcliffe once said he envisaged your character as Eliza Doolittle, the idea being to gradually civilise you!

They never told me that!

How about Graham Williams who, as you know, has come in for a lot of criticism from fans?

He was very young, very insecure, I thought, when he started. Phillip is so confident, he's a real smoothie, very charming, and he plays the BBC game very well. He's a good producer; both were. Graham tried to get on with everybody, which brings its own problems.

How long were you given to do stories?

We used to do a nine-day turn-around – doing two episodes every nine days. Very standard.

Did you prefer location work to studio recording?

I didn't mind what we did so long as we didn't have that damned fog machine on! They didn't use dry ice, because it's not so effective. They used this stuff that's oil-based, flipping it around the set. It sounds like a soldering iron and it gives you such a headache. They only turned it off just before a take. For that reason – fresh air – I preferred location, because work on *Talons* was nice because we did some of that in an old theatre. And in *Image of the Fendahl* we shot at Mick Jagger's house – I saw the back view of his shirt once!

And how about recording!

Sometimes we did what's called rehearse/record, which I loved doing, which is literally that. Bang! you've got your energy level going all day. Then you can collapse at the end. There were times when they had us in a completely blue set just for the CSO!

Did you enjoy rehearsals?

Depends on the cast really. Most of them were lovely – the extraordinary thing is a lot of them do it for their kids, and it's the only show to get this. The rehearsal rooms are at Acton and you all kind of mill around in the canteen saying hello, and if somebody like Gielgud comes in, people nudge each other and go, "wow! There's John Gielgud", but apart from that people are left alone. But *Doctor Who* is the only show I know where actors come up and ask you for your

autograph, saying, "It's for my kids."

Did you get a lot of public recognition?

There was one point where I was literally going around supermarkets in sunglasses, scarf round the head, the lot. Recognition came especially from the youngsters.

Were there disagreements on a regular basis in rehearsals?

Inevitably. In a way that's what they're there for. Ultimately the producer is 'God', but a lot of the time Tom Baker ruled the roost simply because he was very dominant in a rehearsal room. Tom would take his temper out on the script – throw it across the room on occasions. Deep down he's one of the kindest men I've ever met – he's just a genuine eccentric. I once overheard him losing his temper on the phone and when he'd slammed the receiver down I came up and said, "What's wrong?" and he said, "That's my 'bleep-bleep' agent." He'd done a personal appearance at the motor show for which he got a considerable amount of money. He was giving it over completely to mentally handicapped children but his agent wanted to take off ten per cent. Tom said, "Don't you touch that money," and he wrote a cheque out of his own bank account covering ten per cent of the fee. That's the kind of thing he never uses for publicity, ever, and for that I love him.

How about the violence in the show? When you joined there was great debate about Leela's savagery and violence in the show generally.

Tom didn't want Leela there at all, I don't think, originally. He thought the whole idea was terrible, but I think it was all handled very well.

And Mary Whitehouse? Was there any pressure on Phillip Hinchcliffe to leave?

She used to ring me up regularly! I've never met her. As for Phillip, no, he'd done his stint, he was ready to move on. He was quite single-minded – I would imagine he might make enemies.

Of your directors, which one was your favourite?

Pennant is still a very close friend. I loved working with Gerry Blake, just because he makes me laugh all the time. Of actual calibre, a really good director was Michael Briant.

Peter Grimwade directed in one of your other series, The Omega Factor?

Yes. I was in one of his very first directorial jobs on *Omega Factor.* He was very good, if very inexperienced. I would imagine he's pretty good especially on the technical side.

The most professional director in attitude that I've had is Paddy Russell, I suppose. The whole working atmosphere in rehearsal is almost entirely dependent on the director.
Was variety one of the best aspects about the show?
Well, yes. What I really like is a director who comes along when I think I've done all I can and says but you can do this, this and that. In television there often isn't time for that. You just do all you possibly can.
How much time off did you get?
Eight weeks, I think; March to April, out of my fifteen months on the show.
Did you make many public appearances?
I did some. I did one at the Doctor Who Appreciation Society. I went to the Longleat Convention. The only times I appeared in costume were for kids: a couple of hospitals, that kind of thing. I didn't want to frighten them!
And the fans?
The kind of fans I resent, although they are few and far between, are the ones that just love to criticise. Not that one doesn't want criticism, because that's vital, but the type that says, "I think Doctor Who is terrible, but my kid loves it. Would you sign this please?" You think, why bother? Why not just say, "My kid loves it – would you sign this?" Fortunately, they're few and far between – fans are my bread and butter.
Did you ever work with John Nathan-Turner?
John's a pretty wonderful producer, I think. He PA'd something I did and he's very hard-headed.
Did you watch the programme?
I always watch everything I do! It's total masochism – I sit there thinking, I can't bear it – but I can't turn it off.
After you left, what came next? Any films?
The theatre, *The Omega Factor, Tenko* of course. I got down to the last four for *Yanks.* My only previous film experience was one horror movie, the name of which I won't disclose as I'm too embarrassed!
Have you worked with any of the other Doctors? Or the old crew?
No, but I'd like to work with Patrick Troughton. I think he's a fine actor. I worked with Vere Lorrimer on *Tenko* – he calls everybody "Dearest" never knows anyone's name. He's always sending out memos, phoning you up.
Have you ever met Peter Davison?
I met him when I was doing *Tenko,* in the canteen. He's lovely, really lovely – he gave some kids his whole lunch hour, which on the show's tight schedule was really very nice.
Do you keep in touch with Tom Baker?
I went back once when he was in studio with Pennant Roberts directing and Mary Tamm (Romana) was there.
Have you watched it since?
Not properly. I saw one episode last year with Beryl Reid in.
Did you keep anything from the show as a memento?
I took the costume. I still have it upstairs in my wardrobe.
Would you do it now, in retrospect, being a feminist?
I did actually get some letters from feminists saying how nice to see someone who's actually got a bit of gumption as the Doctor's assistant. I don't know if I'd agree to do it now – an awful lot has happened to me since Leela. I don't know if my ego would overcome my principles or not! *Doctor Who* is a training ground for production teams, not for actors.
Did you get annoyed with Leela's sex symbol image with the companion role?
Yes, if I felt it out of character – if there wasn't enough thought there. I fed the Doctor as best I could in the role.
Why did you have to wear the contact lenses in your first season that were said to make you almost blind?
The name Leela apparently means 'dark-eyed beauty' but I think they only found that out after they decided to put me in red contact lenses to make my eyes brown. They thought with the dark skin blue eyes wouldn't look natural. The lenses didn't make me blind but it was like looking through a sepia lens and I got very breathless – I felt like I was suffocating. You'll notice the change of eye colour came with the change of producer! Also they didn't like it when I put my hair up for one story. I had gone for a trim from a BBC girl and it had to be put up because it was too short.
Did you ever have stand-ins for any stunt-work?
Once. Jumping through the window in *Talons of Weng Chiang.*
How about the scene in the TARDIS swimming pool?
We went on location to the Lido for that, I

Above: *In* The Talons of Weng-Chiang *Leela swapped her animal-skin costume for a Victorian urchin outfit.* Left: *Louise Jameson and Tom Baker share the Doctor's long multi-coloured scarf.*

This picture: *Louise Jameson and Tom Baker accompanied by the Doctor's computerised pooch, K9.* Below: *Leela strikes a savage pose.*

think. I actually swam!

In studio, was the pattern of recording confusing?

No, because we had rehearsed it in story order. The technicians like a run-through, but I could never understand the logic of setting up a shot so exactly and then recording it in the evening.

Which was the story you enjoyed least?

Horror of Fang Rock. That was a Sarah Jane story, adapted for Leela, which I found very hard. Originally there was going to be a Dracula story – I never saw the scripts – but apparently they were really excited about them. *Fang Rock* was very rushed and Paddy came in to do it: under budget. I don't think the plot lasted for four episodes.

Did you find the very idea of the show amusing? A bloke wandering around in time and space with a beautiful girl he never even looks at?

(Laughs) But that is indicative of the whole business! Sometimes on stage you're supposed to be shouting at an actor and his moustache starts to come off and you suddenly think why am I dressed in this ridiculous costume doing this in front of 1500 people. So whatever you're doing it's like that.

After you left did you encounter the typecasting problem?

Not really because Leela isn't a type. I would imagine Lis Sladen had more problems than I did. I met her in Hollywood. They had a Louise Jameson day in a Californian park which was outrageous. The Americans go crazy, they came dressed as Leela, even huge women and men!

How about the publicity machine?

In the beginning it was exceedingly strenuous. I did several BBC photo calls.

What made you decide to leave the show? Graham Williams said that you couldn't make up your mind so he had to make it up for you.

Ha! Right up to the end of Episode Five of my last story, Graham Williams said to me, "We can still change the end of Episode Six." I think this is why I was written out so badly – Leela could at least have died saving the Doctor. As it is she's in love with someone I held hands with in Episode Two!

Would you go back to Doctor Who? Lately, the producer has instituted a guest star policy, so would you go back in a different role, perhaps?

They wouldn't ask me! Only as Leela. It depends on the script in Leela's case. They did ask me to go back on the takeover story, and half the season of the new Doctor. They also asked Lis Sladen. But I had too much else going on. When John asked me back, I said I'd go if he made the Doctor a woman – me!

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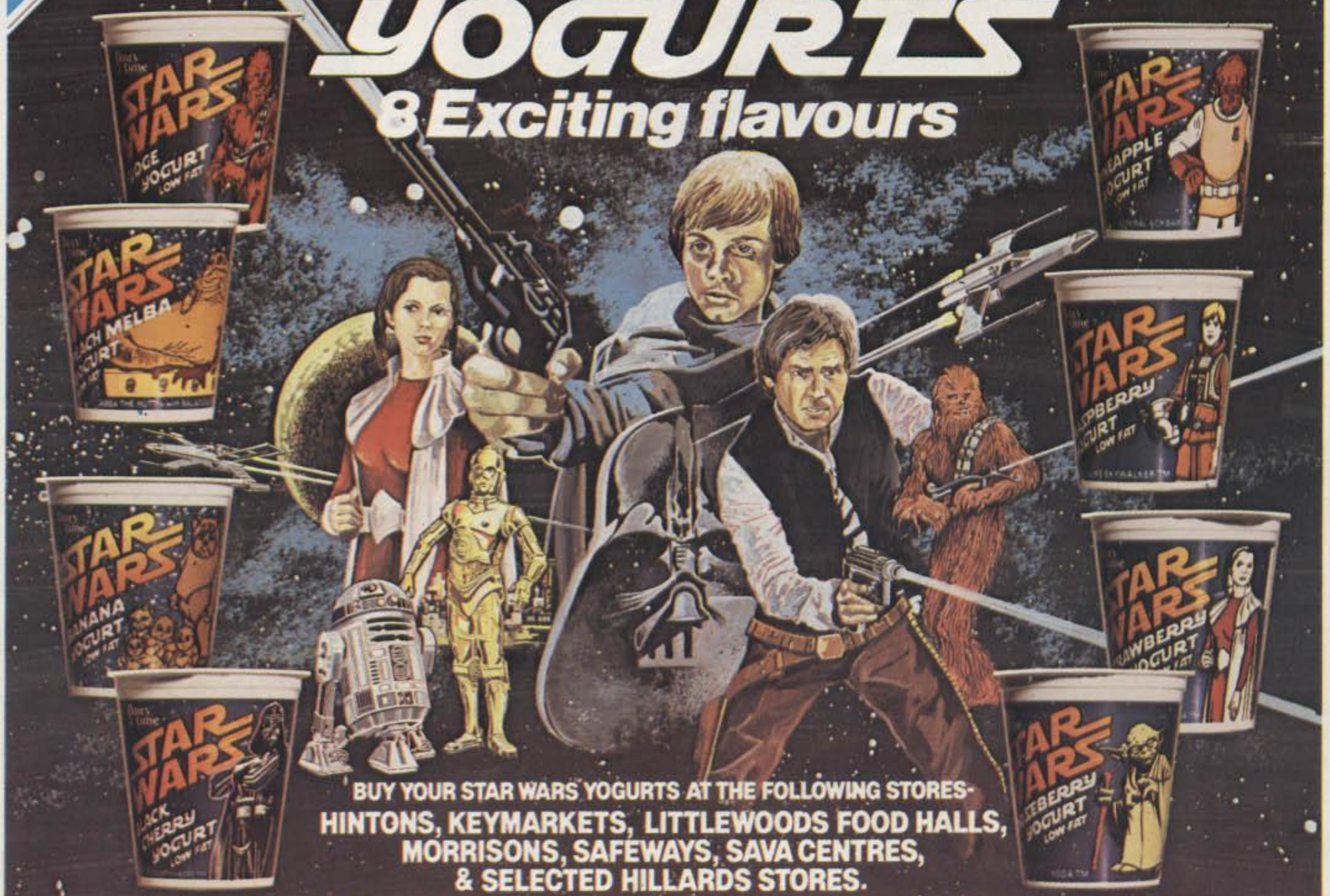

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